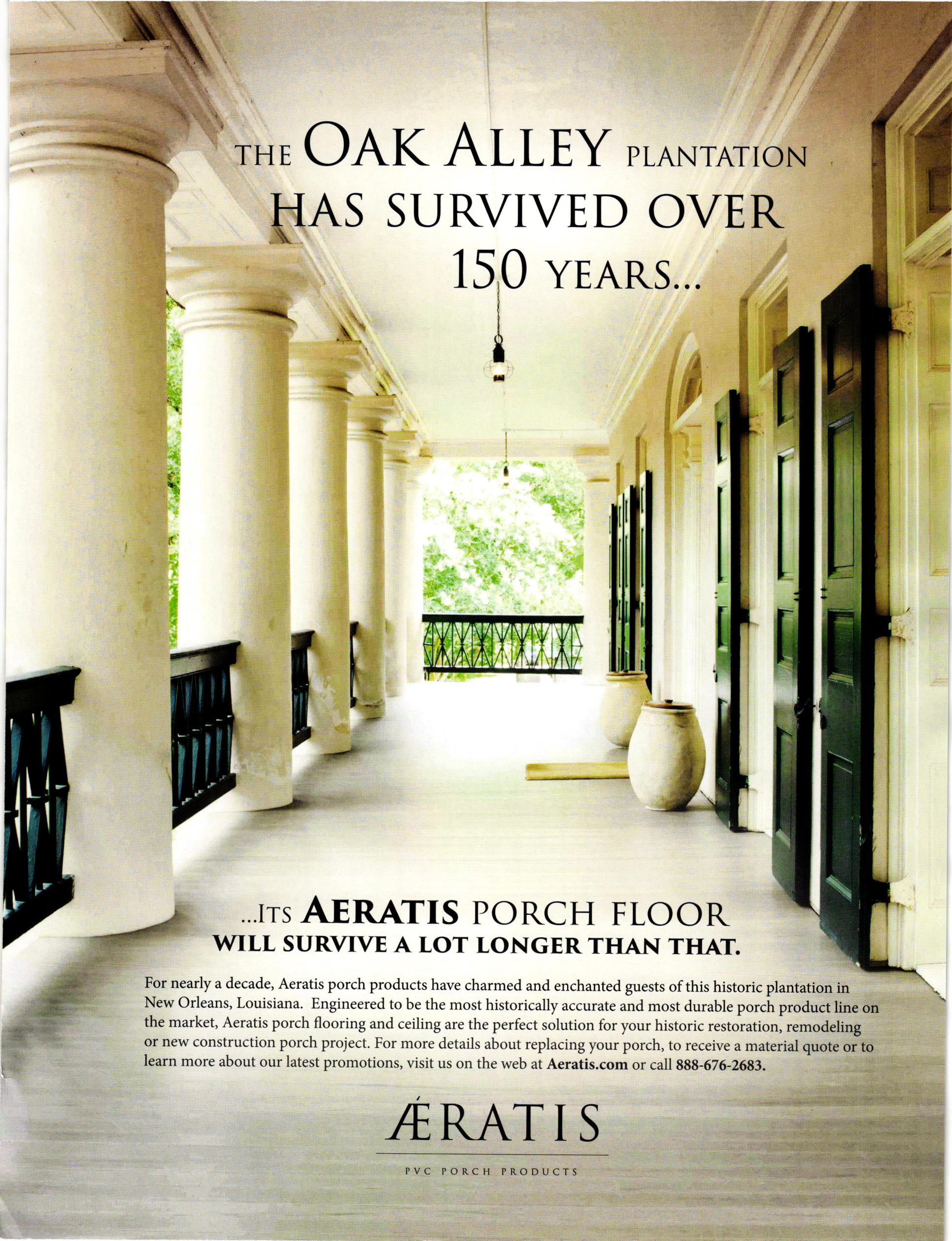
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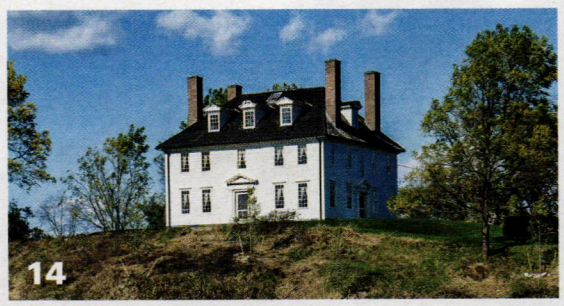
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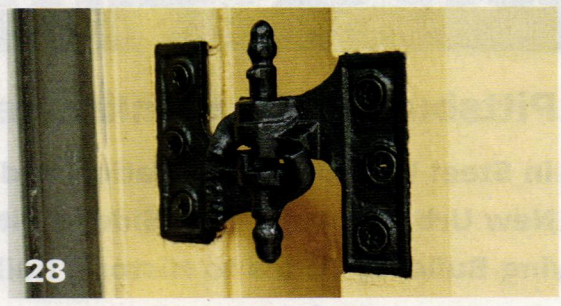
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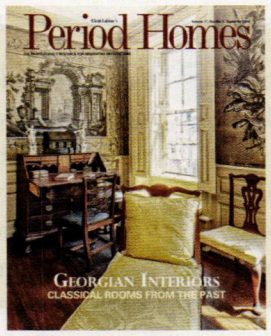
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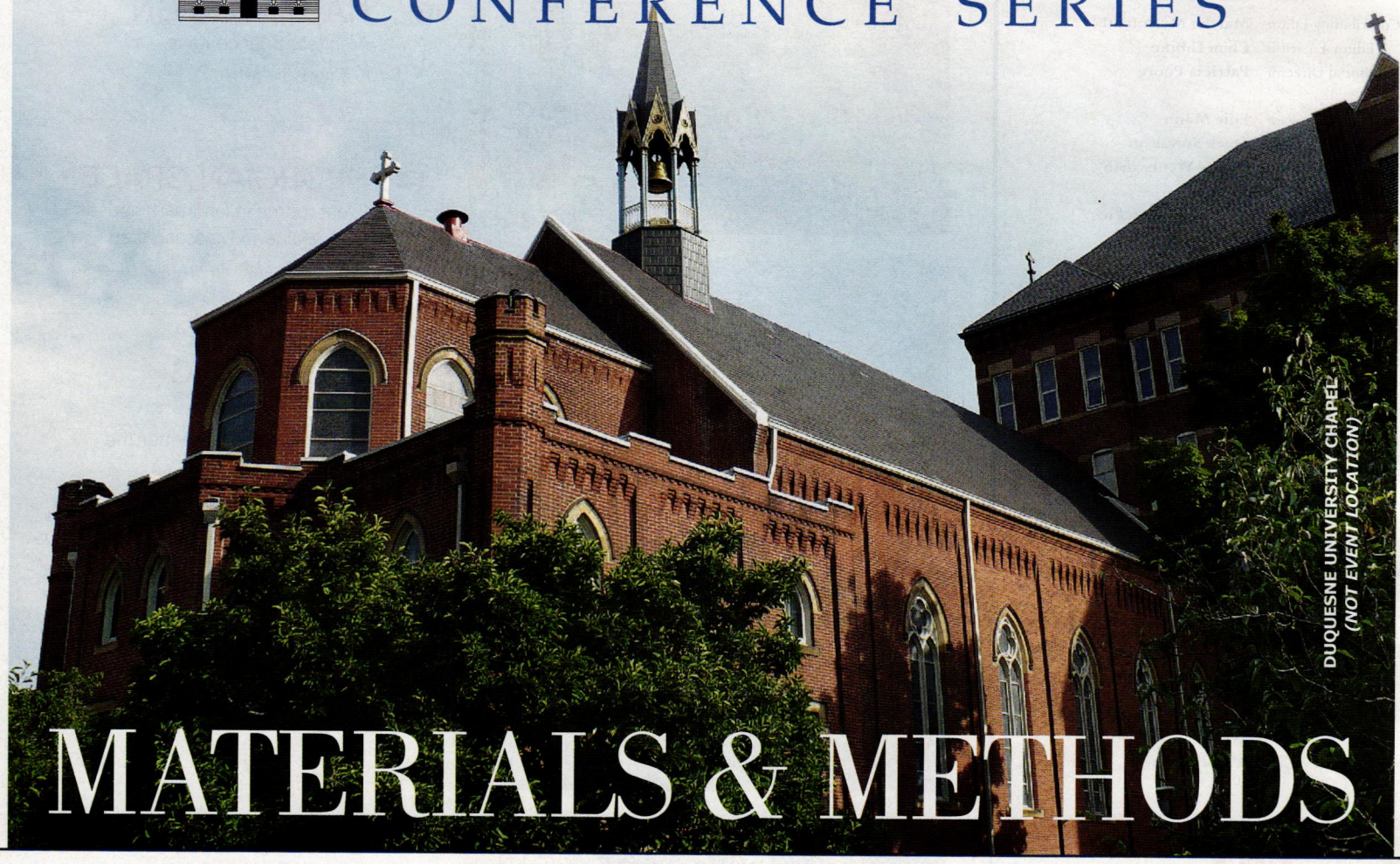
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Jeremiah Lee Mansion in Marblehead, Massachusetts.
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Photo by
Rick Ashley, courtesy of Marblehead Museum.

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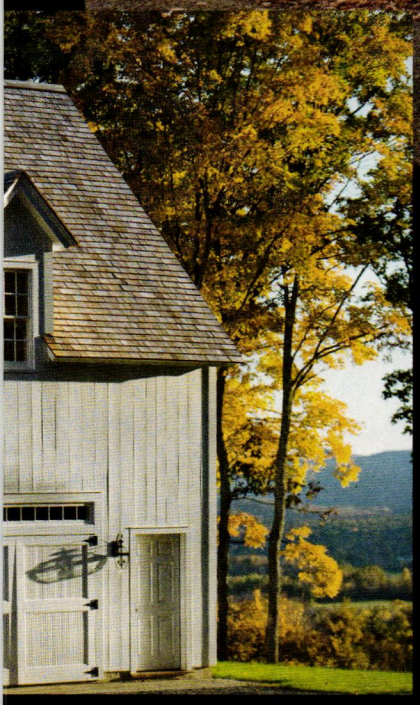
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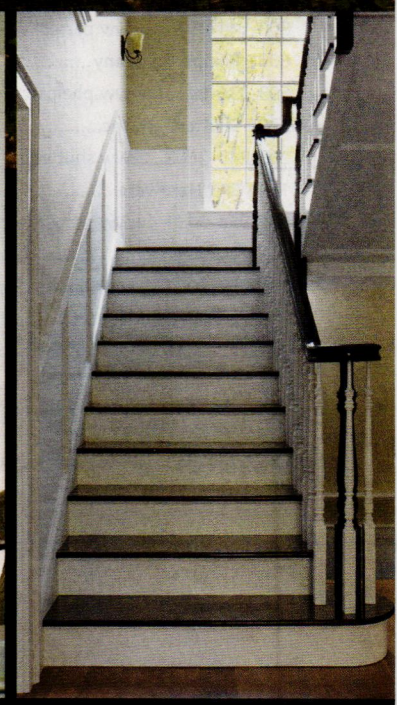
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LEFT: A formerly unornamented, plain space was transformed into a breathtaking room with soaring walls that lead to a beautifully detailed plasterwork ceiling, in Robert Adams style, by James Kuryloski and his crew from Felder Ornamental Plastering. Photo by Billy Cunningham.

BELOW: Spence Kass. Photo by Aaron Silverthorn Maines.

RIGHT: The new ceiling in the conservatory displays a Frank Furness-inspired cornice and ceiling of plaster ornament and wood fretwork that surrounds a new leaded-glass laylite. Photo by Halkin Mason Photography.

RIGHT BOTTOM: A stairway to a lower level entry and closets were removed to expand the conservatory in this renovation project. A massive custom millwork cabinet anchors the west wall of the room displaying jars with nautical themes and containing a television behind folding doors. A sailboat tiller bar is displayed above the cabinet flanked by two sculptural figureheads from larger sailing vessels. Photo by Halkin Mason Photography.



Haute Design

Architect Spence Kass

BY MARY GRAUERHOLZ

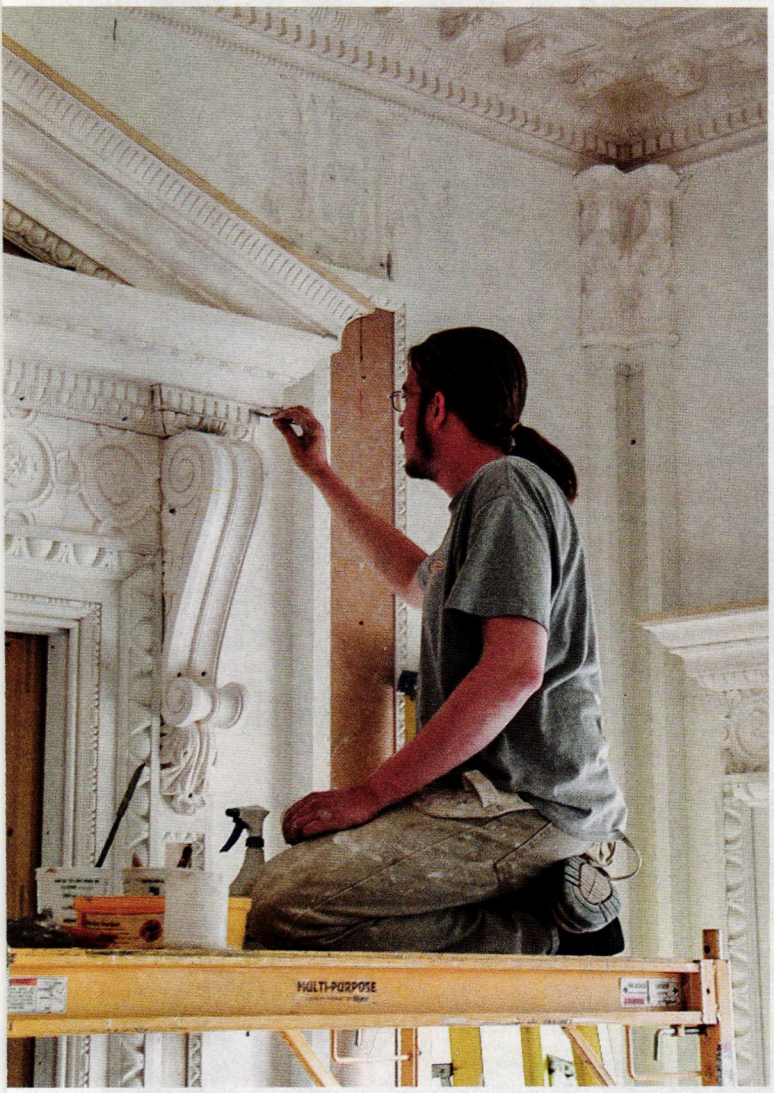
When Spence Kass started his own architectural firm in Philadelphia 26 years ago, most of his work was on the city's Main Line and its elegant estates. But today Kass is also reveling in the downtown area's fresh emergence as a dynamic community, as he turns townhouses, condos, and high-rise apartments into exquisite, livable jewel boxes.

"Philly has had such a renaissance and growth," says Kass, the principal of Kass & Associates. "We're excited that more of our clients are choosing to live downtown. A big part of our work now is taking the same sequence of rooms, furnishings, and comfort level they had outside the city and bringing it to the city." The boutique architectural firm has six members, including Kass's wife, Laura Martin, who designs decorative elements and acts as a liaison between the firm and contributors, such as interior designers and artisans.

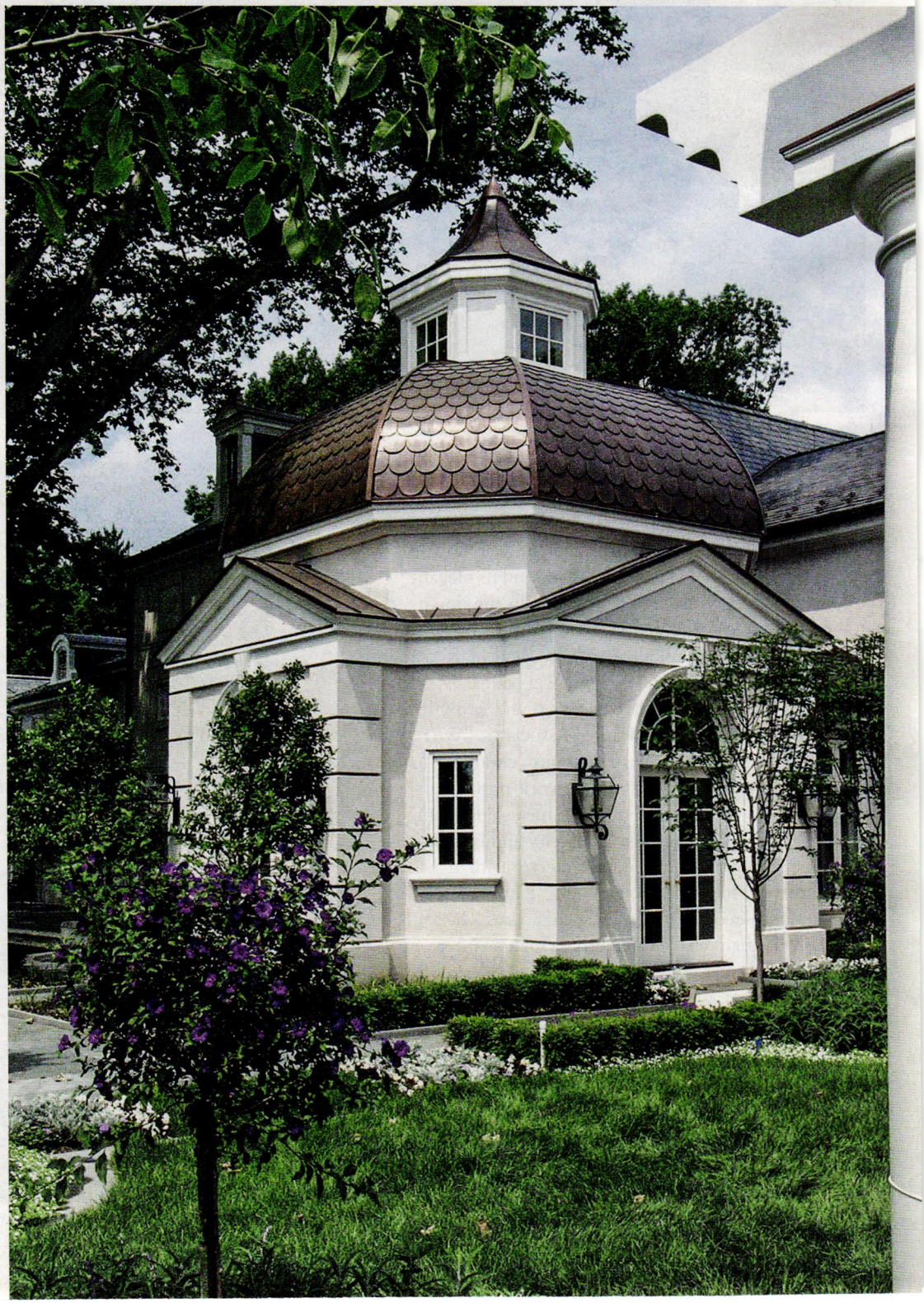
Kass's downtown Philadelphia residences can be stupendously generous or relatively small. Kass and his staff have completed more than 60 homes here, in traditional and contemporary settings that range from 1,000 square feet to 10,000 square feet. "We've done a lot of very large apartments," he says, "with all the same features we would have done in their houses."











THIS PAGE: Kass collaborates with metalworkers, plasterers, and fine finish carpenters to create architectural works of art. Photos by Kass & Associates.

OPPOSITE: Kass creates a vaulted ceiling for this formal dining room. Photo by Halkin Mason Photography





Artistic detailing elevates each one to a unique, sublime space. The key, Kass says, is a collaboration with the homeowners and the contributing experts, such as masons, plasterers, painters, and interior designers. "When the magic of intense collaboration works, it makes the project better than it can be alone," Kass says. "It's integrated in a really different way."

Consider Kass's renovation of the 1874 George C. Thomas House, a historic double-wide Victorian townhouse in Rittenhouse Square, which won a recent Palladio Award. Kass and his team restored the public rooms in the front of the house and opened up the back to create one large family space lit by clerestory windows. Doorways became wide portals to open views into other rooms, as Kass says, "increasing flow and movement of the house."

The expansive openness also plays up the exquisite work of Pennsylvania artisans: hand-carved beams and cabinetry by Jeff Knudsen of Knudsen Design Associates in Kirkwood; plaster cornices and mouldings by plasterers at Felder Ornamental Plastering Corp. in Parkesburg; and decorative leaded glass by Tom Powell of Powell Stained Glass in Narberth. Many of the collaborators were hired by the homeowner and the general contractor, David Carey of Bryant Phillips Construction in Devon, who was assisted by Mark Chapkovich.

The house was also treated to upgraded lighting, a new mechanical system, and a new elevator. Kass calls this technical updating "toilet training all the systems."

The urban Victorian mansion also demonstrates how Kass relishes catering to clients' interests. "We love that each project is unique and that each client has unique dreams and aspirations," he says. "We encourage all their interests, furnishings, and collections, then enhance and build a project around their interests." In this house, it meant finding specific locations for the owner's collection of maritime antiques, portraits, folk art by sailors at sea, and other treasures.

Kass's strong sense of proportion and scale in shaping space is an especially critical asset for residences that are very large. A 30,000-square-foot house in Bryn Mawr, Pennsylvania, with a ballroom and major vaulted ceilings, pushes space-shaping to a whole new level. In his renovation, Kass moved second-story rooms to new wings on the first floor. That enabled him to push the ceiling of a large ground-level space into the second floor, making it, as he says, "a two-story great room."

The formerly unornamented, plain space was transformed into a breathtaking room with soaring walls that lead to a beautifully detailed plasterwork ceiling, in Robert Adams style, by James Kuryloski and his crew from Felder Ornamental Plastering. The result is a room that is large enough to accommodate the homeowners' philanthropic activities but also intimate enough for them to enjoy alone.

In the library, woodworker Victor Rossi, of Rossi Brothers Cabinet Makers in Philadelphia, hand-carved a wall of curly maple bookcases with soft curves on each end, a perfect complement to the quiet mood set by the French Empire styled furniture. Today the house is stately yet inviting, elegant yet cozy. "We took it from something very simple to something very formal," Kass says.

As in the other projects, an abundance of handwork by talented Pennsylvania artisans pairs beautifully with the pristine architecture: graduated dimensional copper shingles on the exterior of the breakfast room pavilion by Timothy Spillane of Tim Spillane Roofing in Glenmoore; plaster ceiling mouldings in the living room by the Felder Ornamental Plastering team; wrought iron stair railings, balconies, and gates by Matt Weber of Weber Metal Arts in Philadelphia; and custom exterior copper and iron lanterns from Ann Morris Antiques in New York City, which the Kass team modified.

The artisans were orchestrated by the general contractor, Dixon Shay of Shay Construction in Gladwyne. The vision of simple materials, such as wood, plaster, and iron, transformed into something akin to fine art strengthens the architecture, and vice versa, again showing the power of collaboration.

Sometimes, Kass says, a collaborator will accomplish a feat by going to the opposite end of fine crafting. In Kass's renovation of Lesslyn Court, a Main Line mansion designed by Wilson Eyre in 1928, mason Angelo Mussari (now retired) of the firm Angelo Mussari & Paolo Pielggi in Chalfont, laid brickwork with the crude look of old-world handwork. Called "nogging," the masonry of that era is not easily rendered. "It's almost made to look like the mason was drunk," Kass says. "That takes work." Kass gets the best results when he gives the team creative freedom. "When you're not dictating to artisans on how to do their work, you get into their unique skills," Kass says. "They give more of their passion and their work."

Kass credits his mentors, especially the late Charles Willard Moore, an innovator of postmodernist design, whom Kass interned with in the late-1970s after graduating from the Rhode Island School of Design. Primarily, Kass says, Moore showed him the pleasure of setting aside ego for the benefit of comradery and collaboration with fellow workers and homeowners. There is a generosity of spirit here, as well, which Kass takes into classrooms at Philadelphia University, where he teaches architecture.

"A lot of architects I've worked with really loved people," Kass says. "They weren't academic; they were really interested in people's perception of architecture. Charles Moore loved the idea of collaboration; he had a keen interest in history, culture, and people."

Like Moore, Kass believes that collaboration strengthens all aspects of a project. "Some architects like to prescribe or limit the work of artisans," he muses. "We want to give them the best space possible to do their work." ▪

OPPOSITE & ABOVE: Kass credits his mentors, especially the late Charles Willard Moore, an innovator of postmodernist design, whom Kass interned with in the late-1970s. Primarily, Kass says, Moore showed him the pleasure of setting aside ego for collaboration. Photos by Halkin Mason Photography.







TOP: Jeramiah Lee House, courtesy of the Marblehead Museum. Photo by Rick Ashley; ABOVE LEFT: Moffat-Ladd House, photo by Ralph Morang. Courtesy of the Moffatt-Ladd House and Garden; ABOVE RIGHT: Hamilton House. Courtesy of Historic New England.

Georgian Grace

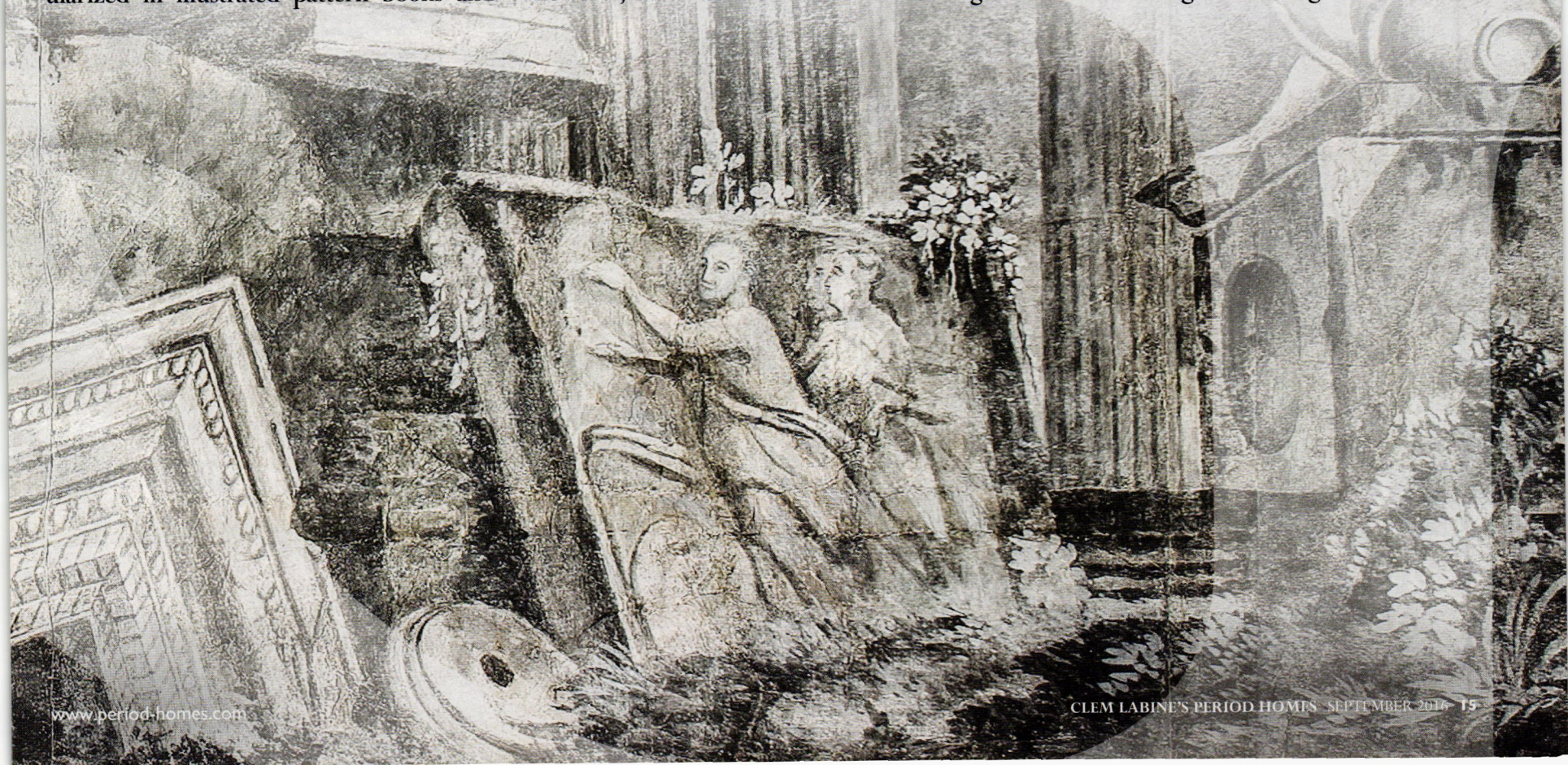
Great rooms in landmark houses from Maine to Massachusetts.

BY JOHN R. TSCHIRCH, ARCHITECTURAL HISTORIAN

Classical decoration and superb craftsmanship guided by elegant proportion form the story of three great houses on the coastline of northern New England. Each building tells the tale of rich and powerful merchants, shipbuilders, and maritime adventurers who left behind an enduring architectural legacy. The fashionable Georgian style prevailed in 18th-century America since the original thirteen colonies looked to Britain for standards of beauty.

"Georgian" is a term referring to over a century of a design aesthetic, developed during the reigns of Kings George I, II, and III, which looked to the traditions of Greece and Rome and the work of Italian Renaissance architects, the foremost being Andrea Palladio, whose works were popularized in illustrated pattern books and disseminated throughout England and its burgeoning empire. A taste for the classical predominated in this period with variations from the exuberance of Rococo curves in the mid-1700s to the delicacy and restraint of Neo-Classicism at the end of the century. In the course of interpreting English models, however, the "colonials" created something distinctly their own.

The Moffatt-Ladd House in Portsmouth, New Hampshire, the Jeremiah Lee Mansion in Marblehead, Massachusetts, and the Hamilton House in South Berwick, Maine, are landmarks to a truly American spirit in design and may justly be called the "Three Graces" of Georgian New England.



The Moffatt-Ladd House rises three stories with an elaborate semi-circular broken pediment above the front door. Both the entrance porch and the pedimented window above focus attention on the center of the façade. All photos by Ralph Morang. Courtesy of the Moffatt-Ladd House and Garden.

RIGHT: The size of the hall is rare in New England houses, taking up a quarter of the entire floor space. Portsmouth artisan, Ebenezer Dearing, created the classical ornament, including the rosettes on the staircase soffit, the scrolled brackets affixed to each step and the modillions along the ceiling.

FAR RIGHT: The Portsmouth craftsman, Richard Mills, produced the elaborate stair balusters in the forms of, from left to right, fluted columns, spirals and urn shapes.

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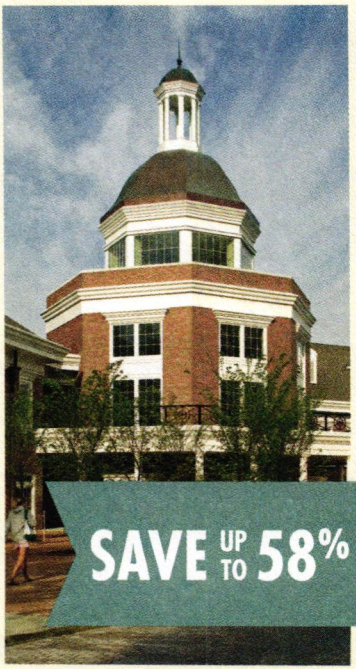
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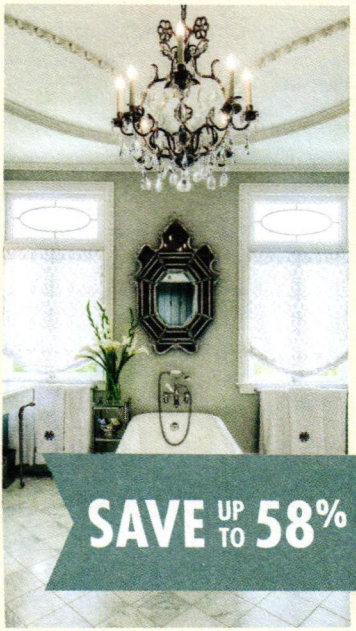
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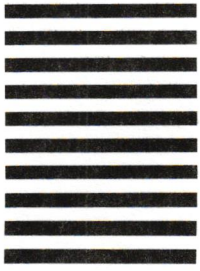
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THE MOFFATT-LADD HOUSE (C. 1763)

Rising high on a hill above the Piscataqua River, the Moffatt-Ladd House (c. 1763) dominates the waterway that brought untold wealth to Portsmouth. Lumber made its way from the forests of New Hampshire to supply the busy shipyards of the town, while fishing fleets left the harbor for the rich banks off the coast. Among the most successful of Portsmouth's merchant grandees was John Moffatt, who made a fortune in trade and speculation during the mid to late 18th century. His hopes for the future rested on his only surviving son, Samuel, for whom he built a grand mansion as a wedding present. The house possesses the essential elements of any Georgian house of fashion: a two story cubic form with a main façade of windows symmetrically arranged at either side of a centrally placed door framed by an entrance porch of classical columns topped with a superbly carved triangular pediment. Symmetry and order reigned supreme in this masterful composition.

Any English baronet, squire or merchant would have been pleased with the façade of Jeremiah Lee's house, which faithfully followed its British Georgian models. Once inside, however, the freedom and ingenuity of American craftsmen are apparent. The Moffatt-Ladd House is a fusion of English architectural sources and American innovation as expressed in one of the most unique stair halls of Colonial New England. The usual Georgian house plan consisted of rooms at either side of a central hall with a staircase at one end receiving lavish decorative attention.

Samuel Moffatt's staircase is one of the most singular and exceptional masterworks of its age. In this case, the visitor enters a great hall, which takes up one-quarter of the entire floor space, providing a generous view of the sweeping staircase presented as a major sculptural element with a railing of spiral, urn and fluted column-shaped balusters and steps adorned with scrolled brackets.

The balusters of the Moffatt-Ladd stairs create a dynamic rhythm of alternating shapes, a truly remarkable display of the carver's art. Rising for a few steps, the stairs break at a landing, above that is a magnificent Palladian window framed by fluted Corinthian style half columns. The effect is pure drama for a hall that became the backdrop for the opulent entertainments of one of Portsmouth's leading families. Today, the house continues to be shaded by the horse chestnut tree planted in 1776 by William Whipple, Joseph Moffat's son-in-law, after his return from Philadelphia after signing the Declaration of Independence. It is an appropriately lofty image for a place steeped in history.



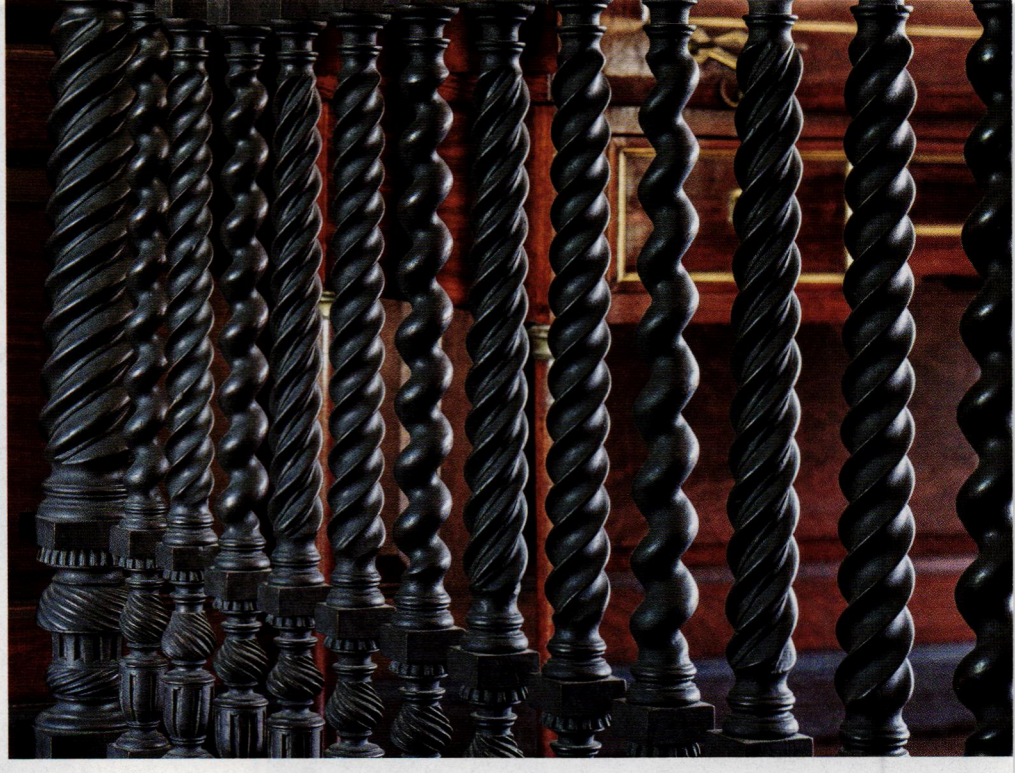


ABOVE: Balance and order define the arrangement of the façade with wood blocks carved to resemble stone. All photos by Rick Ashley. Courtesy of Marblehead Museum.

LEFT: Conservation of original 18th-century English wallpapers that survive in the Lee Mansion was accomplished due to two grant awards from the National Endowment for the Arts Save America's Treasures program, matched by the Getty Foundation.

OPPOSITE TOP RIGHT: The balusters are twisted in the prevailing fashion in 18th-century America. The renowned architectural historian, Fiske Kimball, wrote of New England's great staircases in *Great Georgian Houses of America, Vol. II.* (1937): "The twisted baluster and newel, in their glory, were specially New England features. Not that we do not find them at all elsewhere, but that elsewhere we should scarcely find three types of differently twisted balusters on each step, repeating again three, three and three, of the newel with the double spiral, twisting inside in one direction and outside in the other."







ABOVE & BELOW: The carved stair and the original English painted wallpaper are a rare survival from the Georgian period, illustrating the richness of these grand interiors.

JEREMIAH LEE HOUSE (1768)

While the Moffatt's enjoyed the splendor of their new house, an even grander building appeared in 1768 in nearby Marblehead. As one of the richest merchants and ship-owners in the colony of Massachusetts, Colonel Jeremiah Lee spent lavishly on his mansion. Proudly sited in the heart of town, Lee created a three story structure topped by a cupola. The façade is similar to Plate 11 in Robert Morris's *Rural Architecture,* published in London in 1750, with the central section breaking forward and topped by a grand pediment. In keeping with English building practices, the façade should have been made of masonry, but the scarcity of such materials in the colonies resulted in wood siding shaped and painted to simulate stone.

The exterior is marked by the disciplined solidity and rectilinear form of wood blocks and window frames, while the interior is an exuberant display of richly detailed carving in sinuous swirling patterns. Complimenting the woodwork is some of the finest wallpaper of the Georgian era still in its original location, which appears in the two-story stairwell and the first-floor great chamber, also known as the State Dining Room or Banquet Hall. The mid-18th century English paper is composed of hand-painted scenes of Roman ruins in grey tones on 21 by 27-inch sheets set in panels framed by curving Rococo style borders. Inspired by excavations at the ancient cities of Pompeii and Herculaneum in the late 1740s, views of temples, urns, and sculpture became a dominant theme in design. In the first floor great chamber, originally painted mustard yellow, the fireplace mantel is carved in high relief with garlands and swags resembling the work of the English architects illustrated in popular pattern books, especially Abraham Swann's British Architect (1745) and James Gibbs' Rules for Drawing (1728). Thus, Jeremiah Lee was at the forefront of fashion with the architectural details and fine wallpapers for his house.

Unfortunately, he did not enjoy his creation for long. An ardent patriot for the Revolutionary cause, Lee fell ill during the early days of conflict in 1777. His wife, Martha, continued to live in the mansion, which still remained the finest house in town when George Washington visited Marblehead in 1789 during his inaugural tour of New England. The Moffats and Lees made their luxurious houses the centerpieces of bustling seaports.

The Hamilton House is a finely balanced composition of a few architecture features: symmetrically placed windows, clapboard siding, a main door framed by pilasters (half-columns) and topped by a Doric-style triangular pediment, and three dormers alternating with triangular and circular broken pediments. All photos courtesy of Historic New England.

BELOW: Typical of most Georgian houses, reception rooms at either side of a central stair hall form the plan of Hamilton House. The hall paper, seen through the door, is a reproduction of the original discovered during restoration by the Tysons in the early 1900s. Classical arches hung with garlands of flowers feature prominently in the bold patterned paper. Hooked rugs on the hall floor illustrate the Tyson's interest in collecting objects of traditional Maine craftsmanship.

BOTTOM RIGHT: Figures dressed in 18th-century costume are depicted seated in a classical garden with a fountain and ancient temple, while in the background are scenes of the great Georgian buldings of coastal Maine and New Hampshire. The mural was executed in circa 1907 by George Porter Fernald.





HAMILTON HOUSE

Jonathan Hamilton, a merchant and privateer grown rich during the Revolution, opted for a country seat on the banks of the Salmon Falls River in South Berwick, Maine. Here his fine residence sat on a bluff at a bend in the waterway overlooking his wharves and warehouses.

Nature and architecture are in complete harmony in this ensemble. The house appeared like a beacon from every vantage point in the luxuriant landscape of the river. An austere tone prevails at Hamilton House. There are no grand columns, elaborate pediments or intricate carving. Nobility is attained through fine proportions and the perfect handling of architectural forms. The square house is topped by a steeply pitched hipped roof and soaring chimneys. Large Palladian windows, appearing on both the front and rear facades, appear over the main entrances, lending a graceful note to the otherwise unadorned facades. The central hall, with its staircase framed by a simple classical arch, affords a view of the river and forests beyond.

After Hamilton's death in 1802, the estate passed through a series of owners and eventually fell into disrepair. Taken by the romantic atmosphere of the decaying house on the gentle riverbank, the South Berwick native, Sarah Orne Jewett, took up the cause of its rehabilitation.

She convinced her friend, Emily Tyson, to purchase the house in 1898. Jewett had attained national renown for the publication of *The Country of the Pointed Furs* (1896), which used the setting and people of the Piscataqua River as inspiration for her writing. Concerned that the artistic heritage and folkways of Maine were quickly disappearing in an industrial age, Jewett advocated for the preservation of historic buildings, rural landscapes, and local crafts.

With a railroad fortune at their disposal, Emily Tyson and her stepdaughter, Elise, were able to enthusiastically embrace the task of restoring Hamilton House. Following the Centennial celebrations of 1876, the Colonial Revival movement was in full force and the Tysons efforts at Hamilton House is one of the most poignant expressions of a romantic fascination with the nation's past that combined both fact and fantasy.

The main building was restored and new wings sensitively adapted to the original structure. One of the major discoveries was a sample of 18th-century wallpaper in the stair hall, which was reproduced in 1900. Between 1905 and 1907, the Tysons engaged the painter George Porter Fernald to produce wall murals in the main first-floor chambers. In the dining parlor, he created an Italian themed landscape with ancient Roman ruins, Renaissance villas, grottoes, and waterfalls.

The drawing room features his most inventive work, where he created a very American interpretation of the early 19th-century French paper "Les Monuments de Paris" by the renowned French artist, Joseph Dufour. Instead of Parisian scenes, Fernald's mural depicts the great sites of southern Maine and New Hampshire, including the Piscataqua River, the Lady Pepperell House, the mills of Dover, the Governor Wentworth Mansion, the Sarah Orne Jewett House and, last but not least, Hamilton House. The artist produced a mythic, historic, epic landscape based on local sites, a Colonial Revival tour de force capturing the spirit behind the rehabilitation of Hamilton House. As a fitting tribute to the allure of Hamilton House, Sarah Orne Jewett used the house as the setting for her historical romance novel, *The Tory Lover* (1901).



Fluted posts support the arch, decorated on its underside with an ancient Greek key pattern, typical of the classical sources for Georgian design. The wall mural by Fernald depicts maritime images, such as ships sailing on the coastline. Hamilton House appears behind the large sailing vessel. Courtesy of Historic New England.

The aesthetic appeal and cultural significance that drew the Tysons to Hamilton House was part of the larger public fascination for the Colonial era and its artistic heritage. Across the country, historic houses were being saved and restored as both private homes or public museums. Along the eastern seaboard, 18th-century buildings were of special interest and the subject of a major work of documentation.

At the height of the Depression, in 1933, the Architect's Emergency Committee produced the publication entitled *Great Georgian Houses of America,* funded by a long list of financial sponsors. Franklin Delano Roosevelt, President of the United States, appeared at the very top of the list. Architects created floor plans and façade drawings of 77 houses in a two-volume work that raised awareness of these historic sites and the importance of their preservation. The Moffatt-Ladd House, the Jeremiah Lee Mansion, and Hamilton House featured prominently in the New England section. Architectural Historian Fiske Kimball wrote in the the introductory essay to Volume II: "We shall find our houses...to be full of interesting regional variety, characteristic, not merely of America, but of the soil and culture of their own colonies and districts."

Built on the mercantile prowess and commercial success of colonial merchants, inspired by the classical principles of Georgian architecture, constructed by the hands of superbly talented American craftsmen, and saved and mythologized by later generations of writers, artists and preservationists, the Georgian houses of coastal New England are the stuff of legend, landmarks to architectural achievement and the very essence of grace. ▪

Note: The Moffatt-Ladd House, the Jeremiah Lee Mansion, and Hamilton House are all designated National Historic Landmarks and operated as museums open to the public. The Moffatt-Ladd House is owned by the National Society of the Colonial Dames of New Hampshire. The Jeremiah Lee Mansion is owned by the Marblehead Museum and Historical Society. Hamilton House is a property of Historic New England.

About the Author: *John Tschirch is an award-winning architectural historian, specializing in the history of great houses and gardens. He has lectured widely throughout the U.S., Europe and South America. His writing, photography, and design history blog may be found at www.johnstories.com.*

Reclaiming the Past

For some, wood is better the second time around.

BY GORDON BOCK

The Pennsylvania farmhouse kitchen, designed by Period Architecture, Ltd., has informal materials such as the light fixtures, chestnut reclaimed floors, polished nickel fixtures and stainless steel appliances. By traditionally detailing the kitchen and continuing with salvaged floors, the design unites the formal and informal spaces. Photo by Angle Eye Photography.



The classically inspired foyer, designed by Archer Buchanan, plays with volume and light. Careful attention to scale and proportion was taken to create a grand, yet welcoming entry space. The finely detailed millwork, black walnut flooring, and plaster ceiling ornamentation add warm and character to the space. Photo by Tom Crane Photography.

There is something culturally cosmic about generations-old wood finding new life as flooring, especially in a cyclical industry like housing. In fact, recycled/reclaimed wood is a second coming of sorts, with all-but-extinct species being resurrected for new projects and additions, while weathered or industrial boards rematerialize in the living rooms of traditional residences. So what's at the core of flooring woods on the rebound and how they're finished? Some experts expound.

The appeal of reclaimed wood floors has roots as varied as the materials themselves. "Trends play a big part," says Genna Antes at Sylvan Brandt LLC in Lititz, Pennsylvania, "so whatever beautiful pictures people see in magazines—or on Pinterest—is what they're going to like." She adds that the modern-mixed-with-rustic Restoration Hardware look is very popular right now and has been trendy for a while.

Carol Goodwin at the Goodwin Company in Micanopy, Florida, observes that consumers want a timeworn look and wider widths in floors more than ever before. "This trend started a few years ago when U.S. manufacturers increased their rustic, distressed looks to differentiate themselves from lower-cost imports." Reclaimed wood offers this aesthetic in an authentic material, she says, not new wood made to look old, and since it costs one-and-a-half to three times as much as more commercially available wood flooring, it's generally found in upscale homes. Antes adds that reclaimed wood comes close to art for the home. "If you study it, every board's a little different and beautiful the whole way through, not a photo-finish."

Nonetheless, flooring fashion can be fickle. "A couple of years ago, everybody wanted reclaimed wood floors in dark colors," says Antes. "Now people want lighter floors; more of a gray or white-washed look is getting popular." Goodwin agrees. "The gray and worn barn siding look is perhaps more an interior designer trend than a homeowner trend." Speaking of colors, there's evidence the green building movement has also fueled the popularity of reclaimed floors. "Millennials are the most sustainability conscious generation yet," observes Goodwin, "and are likely to pay more for a sustainable product." Antes notes the materials are embodied-energy conscious, "because we are reusing wood that would be demolished, and we're not cutting down any trees."

Reclaimed wood floors is a diverse industry dealing in often regional species that include chestnut, cypress, Douglas fir, Eastern white pine, oak, and Western red cedar. Goodwin explains that the popularity of reclaimed heart pine, one of her company's specialties, is due in part to the extensive demand for it in the past. "It was used to build Victorian homes, hotels, and palaces all up the Eastern U.S. seaboard and across Europe," she says. "We frequently match for repairs, renovations, and additions to these older homes, most often for flooring 2-1/2" to 3-1/4" wide." Heart pine in vertical grain cut was often used for flooring, she explains, because it shrinks and swells even less than flat-sawn cut, "or they might have used a mix of the two grain patterns."

Today wide plank is increasingly popular, she says, and works well when properly acclimated and installed.

Antes says her company has three products with an old, original surface: pine weatherboard, oak weatherboard, and reclaimed attic flooring. "They've been planed on the bottom, and have a new tongue-and-groove, but we haven't touched the surface. On these the color and character are already present, so we recommend just sanding and applying a clear finish." She adds that they have four resawn products cut down from old, reclaimed barn beams: oak, heart pine, white pine, and chestnut. "The regular pine weatherboard is probably the most popular product, then resawn oak, then everything else."

RECLAIMED WOODS

Even so, they can make available beautiful species such as chestnut and heart pine that have been long-gone as standing timber for decades due to disease



This home has Goodwin's Precision Engineered Vintage flooring, which is sawn and milled from Legacy Heart Pine beams. They were reclaimed from the demolition of 19th-century industrial buildings. Photo by NativeHouse Photography.



or exploitation. "River recovered woods, both virgin growth antique heart pine and sinker cypress, have always been rare," says Goodwin, whose husband George Goodwin started pulling century-old cut logs from Florida river bottoms in the mid-1970s, "and today it is even more challenging." Environmental regulations require that loggers provide an archeological survey of the river area to assure they do not disturb ancient sites or endangered species. There are still old mills being dismantled, says Goodwin, but it is more challenging to find quality reclaimed beams with little metal. "Today we find most have large fractures from being roughly handled."

Antes says her products are recovered predominantly from old barn beams and siding. "When my grandfather started the business in 1960, he did all untouched building salvage—house parts, doors, windows, and floorboards—and just resold them as is." Then she says in the 1980s, when her dad took over more duties, they started a sawmill and began re-working wood, which became the main market. "I grew up with the business, and the oak beams we get now, while still very large, are sometimes not as massive as they used to be." However, she says people still call every week wanting to know what they can do with a barn or how they can salvage the wood.

Moreover, making reclaimed flooring is not simplified because there's no felling of trees. "Reclaimed wood takes considerably more care to convert to products than second-growth wood," says Goodwin, "which is readily available and can be virtually all machine-processed." Antes says they follow the same procedure whatever their wood. "First we get all the metal out, then it goes through a drying stage." At that point, some of the boards are going to split and crack, so then they edge these as wide as they're still stable. "By that time, as long as the material is handled and installed properly, it's not really going to move again." Goodwin says for their river-recovered timber, the first step is to pressure-wash the logs to remove sand from the crevices and help the saw blades last longer. For prepping mill and warehouse beams, removing metal is also critical. "We use metal detection as one nail could ruin a $700 saw blade."

When asked what people use reclaimed woods for, the universal response is everything—not only kitchens, bathrooms, bedrooms, and living rooms but, in the hands of many high-end customers, the entire house. Antes tells of clients who used reclaimed wood for, literally every square foot, even for paneling on featured walls and ceilings. "In the open concept trend, where living and dining areas are all one big room, people don't want their spaces chopped up by different materials, they want it all to flow, to be the same." She adds, "So a lot of people just pick a recycled wood they love that's beautiful and they just want it everywhere."

Goodwin concurs, saying that most of their reclaimed wood goes into residential projects but, beyond that, the end-users are all manner of places. "We've had large commercial jobs use heart pine on cubicle and conference room walls, tech companies buy heart pine floors to go with glass and steel, and scout lodges put in vintage engineered paneling to warm up the spaces." Reclaimed wood is very often custom-specified to the building owner's individual taste, she says. "One owner will want a brown-tone heart pine like our 5-1/4" midnight grade, while another might want 9" wide river recovered character."



ABOVE: A large projecting bay window creates an ideal space for an intimate breakfast area. Designed by VanderHorn Architects, the kitchen and breakfast room share a painted Nantucket beadboard ceiling, dropped beams, and random width black walnut floors. Photo by Olson Photographic LLC.

As might be expected, installing generations-old flooring has its own nuances. "Wood floors are not rocket science," says Goodwin, "but they are wood science, and that requires a bit of expertise." Her most important tips are to use sufficient fasteners and a proper moisture meter to determine the floorings moisture level. "Reclaimed wood is often denser than second-growth wood, and so requires a pin-type moisture meter that operates on electrical resistance." Sit-on-top meters, she says, can be fooled by wood with varying density, such as river recovered heart pine. Antes concurs on the value of proper moisture content and letting products acclimate to the room before they are installed. "We advise four or five days to a week if you can," she says, "especially if the house doesn't have central air." When products are shipped out of state or across the country, the climate is going to be much different, she explains, and without acclimating, there's the potential for flooring to noticeably swell or shrink over the course of a year. "However, we've had people rush it to two or three days and still have good results."

Choosing finishes for reclaimed floors is actually a spectrum of options that begins with nothing at all and is guided by the desired look and usage, as well as a finish industry that is responding to environmental regulations. "If the customer does not already have

Designed by Braulio Casas, the kitchen and dining room are elegantly detailed with the timber framed ceiling, custom cabinetry, and beautiful reclaimed oak flooring. The feeling of sumptuous height is afforded by placing the public rooms on the third floor of the house as evidence by this picture. Photo by Jack Gardner.

THE FINISHING TOUCH

One of a class of natural drying oils that, like linseed oil, form a film when exposed to oxygen, tung oil has been used for centuries in paints and inks and to create a transparent, durable, beautiful finish on woods. Modern versions for furniture and floor finishing typically modify raw tung oil to improve performance and application. "Polymerized Tung oil is basically heat-treated oil," explains Mary Goderwis of Sutherland Welles in North Hyde Park, Vermont, "which enhances the bonds of the natural, cross-linking mechanisms, and make them even more durable." Other examples include Waterlox Tung Oil Products, which the company says are resin modified "to form a film that is both water-resistant and elastic," and, to a lesser degree, what are sometimes called Danish finishes that may include varnish or other oils.

What leads some people to choose a tung oil finish for a reclaimed wood floor—especially in a period house—is, depending upon the product, not only the subtle, un-varnishy appearance but also the mechanical qualities. "Tung oil has a natural affinity for oxygen; that's how it hardens," says Goderwis, and that can be a good match with woods that have been out in the atmosphere for 100 to 150 years. "It also marries up fine with the resin in the wood," she says, an advantage with resinous species where other finishes may have trouble adhering. Goderwis herself works on many heart pine floors. In fact, one of her clients has been the restoration of Jefferson's Poplar Forest, his 1806 retreat in Forest, Virginia. "They had his archive notes," she says, "and Thomas Jefferson had actually used tung oil on his floors."

SHOWN HERE AND RIGHT: The entry axis of this house designed by Barnes Vanze Architects runs under the curved stair and culminates in the jewel box sunroom surrounded on three sides by the garden. Interior finishes include natural white oak floors with a flat, dry looking finish and off-white Venetian plaster walls. Photos by Anice Hoachlander/ Hoachlander Davis Photography.



an opinion," says Antes, "we usually recommend that they first consider the wood product and decide whether or not they want a stain." Products with an old, original surface usually don't get stained because they already have a natural color, she says, "But if you sand those products down a little, or you buy a resawn product, you might want to stain it." A traditional finish Antes's clients often use is three coats of oil-based polyurethane. "People who don't like polyurethane, and just want a very natural look, often consider tung oil," she says. (See The Finishing Touch)

Goodwin notes that finishes continue to change, and they're all different chemicals, application rates, and drying times. "When doing a site finish, we always tell people the best finish is the one your finisher knows how to use." She says they sell solid flooring (and their engineered floor products) not only unfinished but also factory-finished. In addition, "because there's no such thing as a perfectly level subfloor," they can provide flooring with a micro-bevel to accommodate any minuscule height difference board-to-board. "If it's site-finished, you want square-edge flooring; if it's factory-finished, you want a slight micro-bevel so that you're able to lay the floor without having to pay for extra leveling." Advises Goodwin, "If you've got a professional that knows what they're doing, they should be able to finish a little section of floor for you to make sure you're going to get the color, texture, and consistency you want." ▪

Gordon Bock, co-author of The Vintage House *(www.vintagehousebook.com), lists his fall 2016 courses, seminars, and keynote addresses at www.gordonbock.com.*



The Short Course on Shutter Hardware

BY GORDON BOCK

Window shutters and blinds are timeless traditional features on houses, often reduced to ornaments but originally highly practical and essential for sun and storm protection, security, and privacy. That capability gets overlooked today when people forget how shutters are designed to operate and the kinds of hardware that make them work. To learn more about classic working shutter hardware, both historic and updated, and the window construction issues they're designed to address, we talked to Brant Hershey and Ryan Martin at John Wright Company in Wrightsville, Pennsylvania, a family-run business who have been manufacturing these products for over a century.

SHUTTER HINGE-OLOGY

Perhaps the most inventive and ubiquitous example of shutter hardware at John Wright Company is the **Acme, Lull & Porter hinge**—or ALP for short. Still at work by the thousands across the country, these devices were considered among the oldest shutter hinge types even in 1906. As befits a 19th-century patented product, the Acme, Lull & Porter is cast in iron with a clever, gravity-locking device that helps hold the shutter against the building when it's open. Like door butt hinges, one side of the hinge is let in (mortised) to the edge of the shutter, while the other side is let in to the window casing so, when the shutter is closed, only the locking device is exposed. Acme, Lull & Porter hinges are made in various sizes and throws (leaf dimensions) so that they open the shutter out and away from the window casing and clear any obstructions. "Our Acme, Lull & Porter hinges are made off of the original Wrightsville Hardware patterns (replicas of the object to be cast) from around the 1880s," says Martin. "so if you need to replace a hinge from 80 years ago—say, because of storm damage—you can remove the damaged hinge, substitute it with one of ours, and it will be a direct replacement, down to having the screw holes line up and fitting in the same mortises in the wood."

A close cousin of the Acme, Lull & Porter hinge is the **Clark's Tip hinge,** a Wrightsville Hardware product highlighted in construction literature as early as 1899. A surface-mount hinge rather than a mortise hinge, it attaches to the outside face of the shutter and window trim, "It's called a blind hinge," says

Martin, in part because it's hidden by the open shutter, "and it's popular for masonry and brick-building applications." The Clark's Tip hinge was also designed originally so that, when the shutters are open, no part of the hinge protrudes into the window opening, leaving it clear to hang storm sash. They are made for shutters that hang flush with the window casing and, again, the hinge size must be selected for the required throw. "It's a lift-off hinge that locks, but the pivoting and locking mechanism is the same as for the Acme, Lull & Porter," he says.

It also shares the same cast-iron construction, and with good reason. "You can create architectural shapes with castings that you can't do any other way," says Hershey, "so unlike stamped steel products that are on the market, you get three dimensions." In addition, cast iron is both strong and rigid. "You can't bend an iron casting with your bare hands," adds Martin, "so as long as it's installed properly and not abused, it will stay in position for years."

The third iconic product in the John Wright lineup is the **New York Style hinge.** Explains Hershey, "This is a traditional take on a strap hinge that is popular in the Northeast," a region where shutters and blinds were customarily set flush with the outside casing. The bend or offset near the eye produces the hinge's throw, which traditionally can be as much as 4 inches for brick buildings. Each leaf surface mounts to the outside of the shutter and swings on a pintel (an upright pin) attached to building. "The L-shape allows the leaf to go around the corner of the shutter," he says, "and provides a solid way to get more screws into a relatively small hinge—particularly where the shutter does not provide room for long strap hinge or does not have battens on the back." He adds that the New York hinge will actually help hold the shutter together at corner joinery, a common weak spot, plus "a lot of people just like the way it looks."

For mounting to the building, the company has a jamb pintle that is fastened with three wood screws, and a lag-screw pintle designed for brick and masonry applications. "Generally, you don't want fasteners near the edge of brick," explains Martin, "because when you load them, they might flip the brick out." He adds that historic brick is often much softer than modern hard brick, again making it prudent to avoid edges or position screws close together.

Gravity-lock hinges technically do not need additional hardware to hold shutters open, but New York style and other pintle-mount hinges do, and historically they employ pivoted devices called shutter dogs (also called shutter catches or holdbacks). The mechanics are simple but the forms can be diverse and highly decorative. "Ours are often based on traditional designs," says Martin, "where say a blacksmith started making hardware a certain way, then it caught on and became associated with a certain area—typically the source of the name and where it is still popular." He adds, "Along with all our cast-iron designs, we do forged shutter dogs, one stainless-steel shutter dog, and one cast aluminum shutter dog, which is reversible too." In some applications and traditions, a long hook-and-eye will also hold shutters open.

SERVING THE SHUTTER MARKET

If you think that functional, traditional shutter hardware is a romantic or "buggy-whip" business, think again. "We sell all over the country," says Hershey, "with big markets for functional shutters down South and along the Southeast Coast—the Carolinas and Florida especially, but also Texas, Louisiana, Virginia, and Maryland." He says customers are a mix of older homes being restored, and new-home owners that seek authenticity. "After spending hundreds of thousands of dollars, they don't want to nail or screw their shutters to the siding, they want all the final details right." Moreover, shutter protection is a notion whose time has come again. "Increasingly frequent hurricanes and changing building codes mean a lot more functional shutters are being mandated—or at least desired by homeowners—in the South." And while the business is primarily residential, Martin says they do serve some institutional clients, "private schools, colleges, universities, and the like, particularly older ones that have historic architecture."

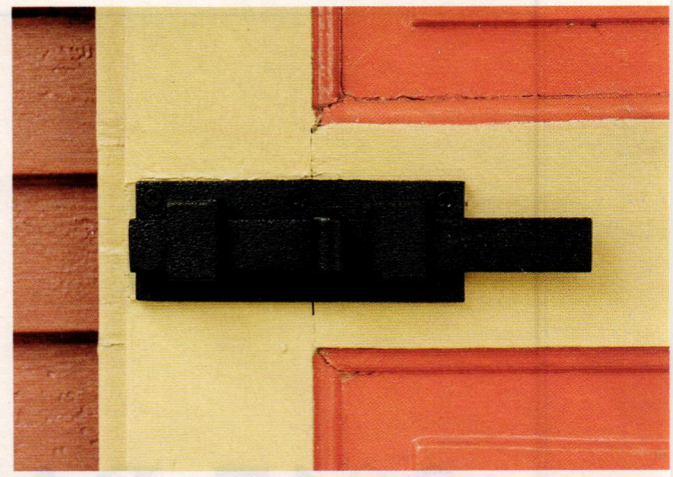
Along with their long-running commitment to historic shutter hinges, John Wright Company continues to look for ways to keep their hardware line in-step with 21st-century needs as well as grow it with like-minded products. "These days, everything is about being more maintenance free," says Martin, "so we've tried to balance our classic designs and old-school quality with modern techniques." At the top of the list is WeatherWright finish, where hardware is first zinc-plated, then powder-coated to resist UV rays. This finish is available on most products, "but some people want the raw, bare-iron hinges, so we offer them both ways."

Another shutter enhancement they've devised is a magnetic shutter dog holder. "It's essentially a stop that holds the shutter against the dog so you don't get any chattering or rattling in the wind," explains Hershey. Since the dog holder is magnetic, when it's attached to the shutter it sticks to the dog metal and keeps the two together, but can be separated readily. And for those customers who have shutters that they don't ever intend to operate, they offer some faux shutter hardware—still quality cast iron, but without the effort and expense of installing fully functional hardware.

From here it's a short step to a totally in-house hardware design that serves a specific need, such as a Bermuda-style hinge. The idea is that the shutter can be hung from its top and propped open with a hook-and-eye so as to provide shade but still allow ventilation. "It's not handed," says Hershey "so the user can remove the ends and the cotter pins, change its orientation, and make it left-handed or right-handed as desired." He adds that the hinge is very robust with extra gusseting in the casting and protected by the WeatherWright finish.

From time-to-time the company even scouts out historic buildings for hardware items that they can reproduce, modify, or bring back in some way, such as their Colonial Knob Latch or Porch Post Base. "Sometimes we'll take a traditional design and reproduce it aluminum with a stainless-steel fastener so that it won't rust in a really harsh coastal environment," says Martin. In fact, the inspiration for their Bridge Bracket came from the arches of the historic Wrightsville Bridge—just a stone's throw from the Wrightsville Hardware Company original foundry. ▪

Gordon Bock lists his fall 2016 courses, seminars, and keynote addresses, at www.gordonbock.com, including Savannah Technical College in November (www.savannahtech.edu/academics/all-programs/historic-preservation/historic-homeowners-academy).



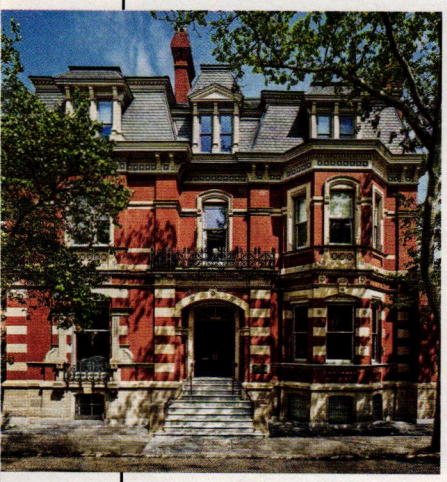




WRIGHT PLACE, RIGHT TIME

John Wright Company, a fourth-generation, family-run business, traces its ties with the hardware industry through Wrightsville Hardware Company, which began around 1880. Wrightsville Hardware Company was an eastern Pennsylvania manufacturer known nationally for cast-iron kitchen wares such as coffee grinders and waffle irons, and hardware from shoe scrapers. Decades later, Wrightsville Hardware became part of John Wright Company, started in 1947 by seasoned designers and foundry men Don Smith and Ed Musser, bringing all of the historic patterns and designs under the roof of a business devoted to heirloom-quality hardware and home accents.

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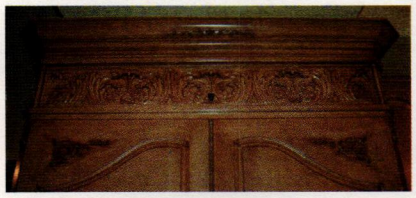
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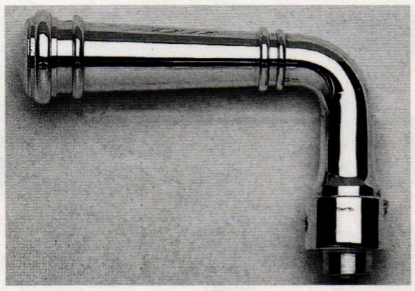
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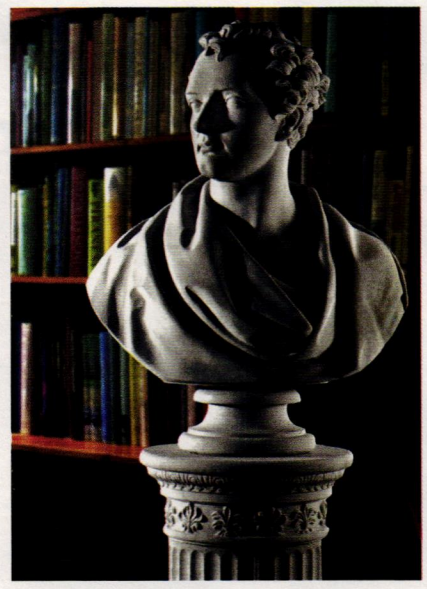


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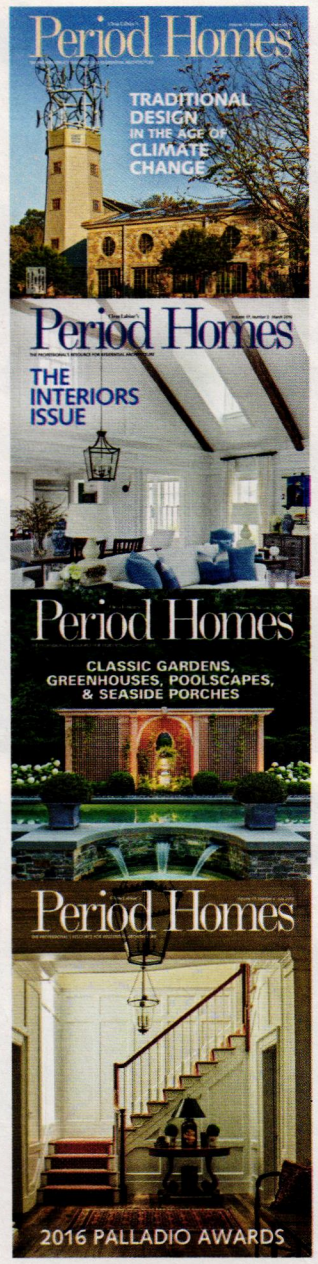
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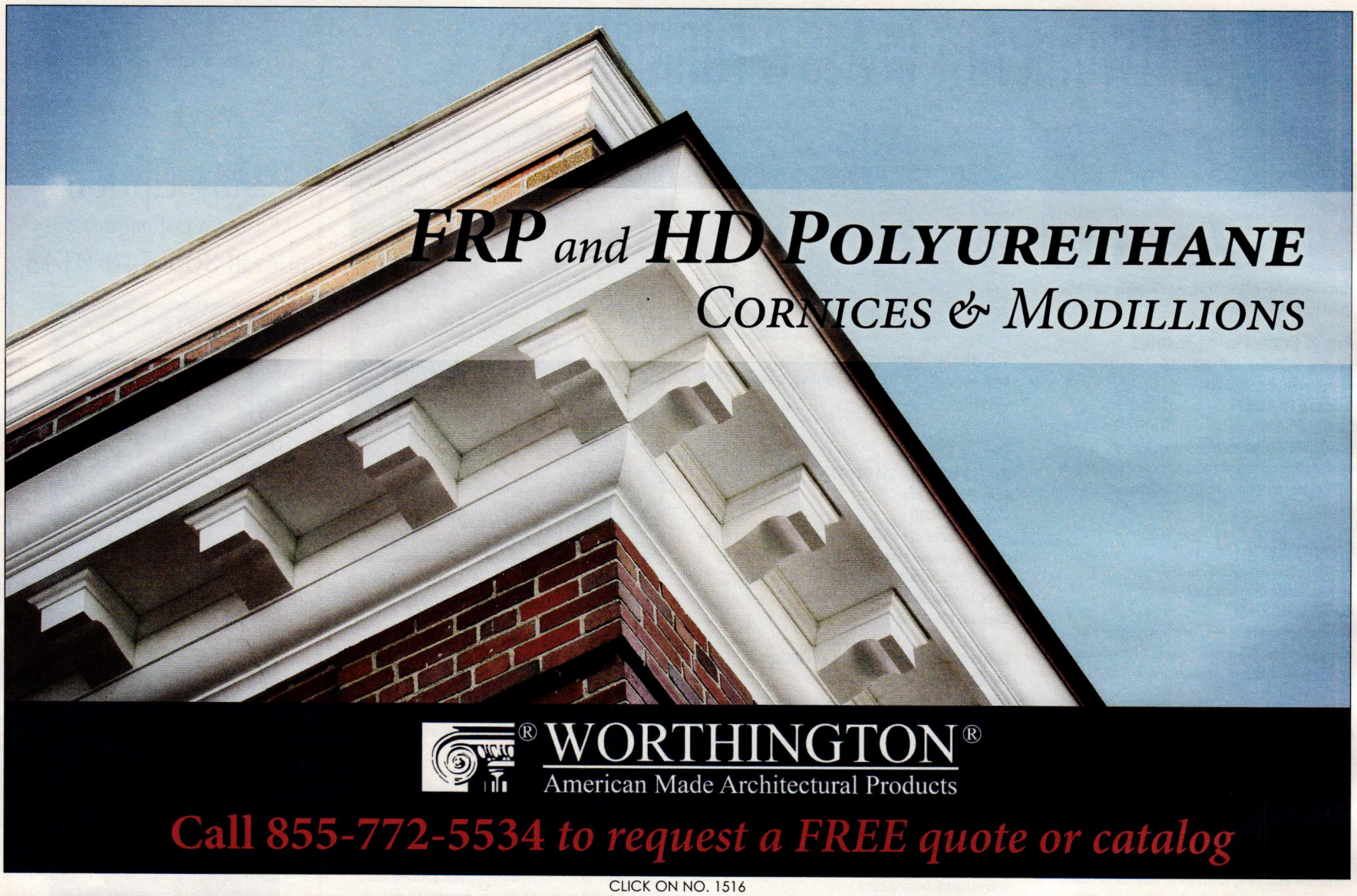
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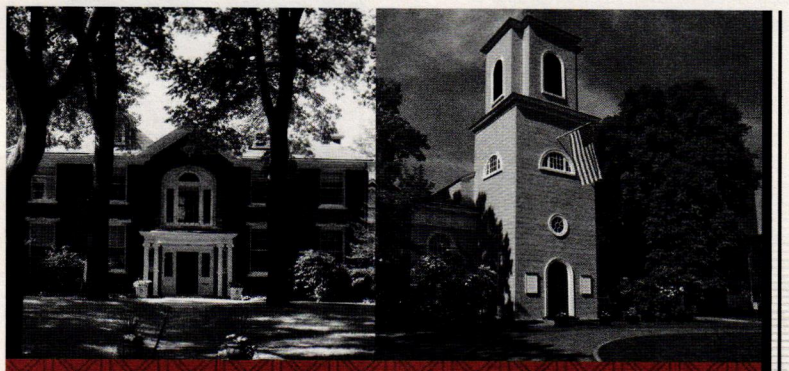
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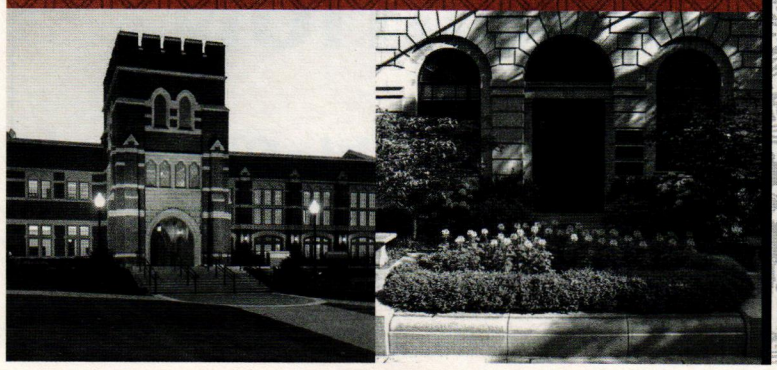
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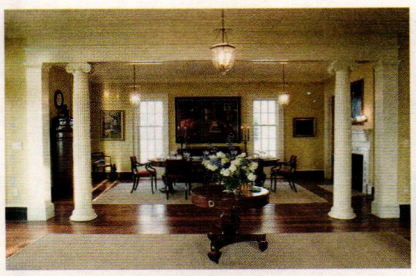
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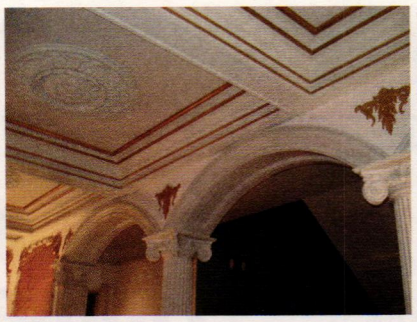
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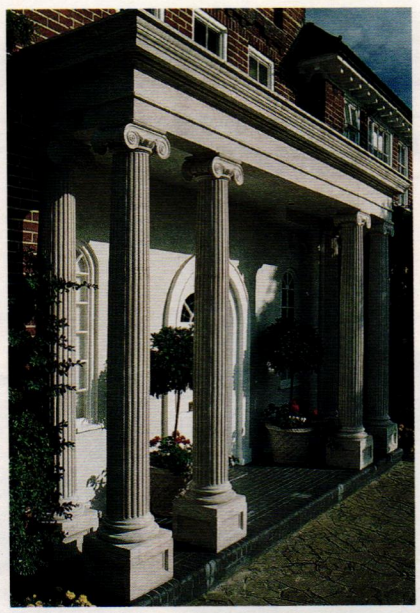
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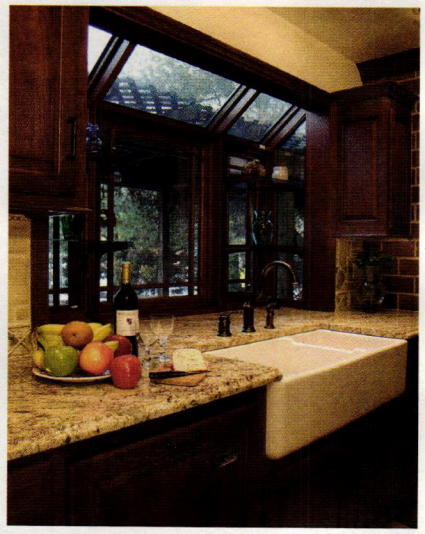
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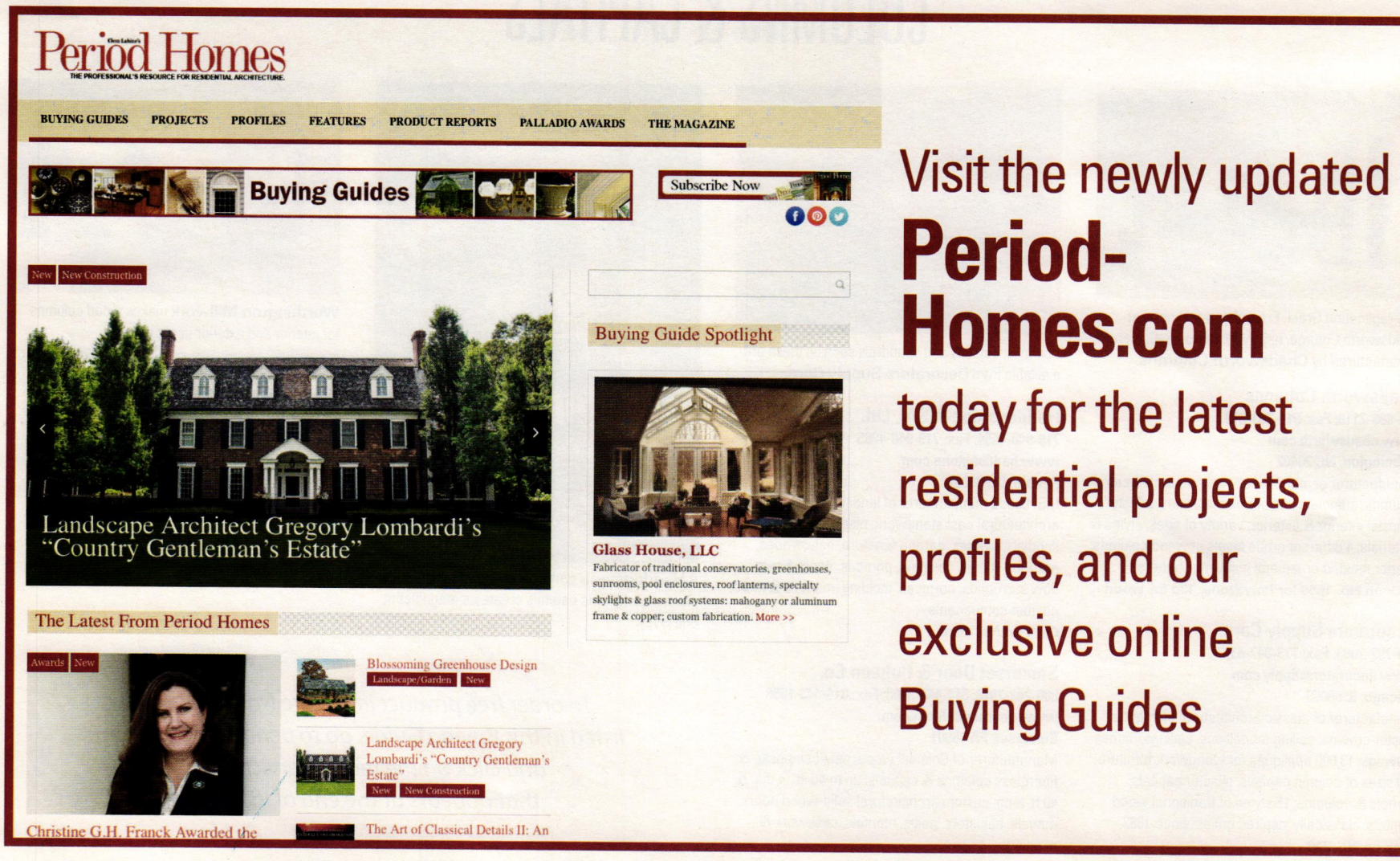
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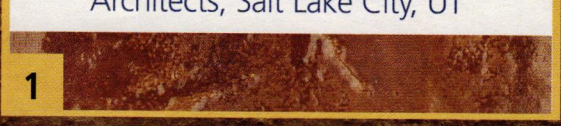
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TRADITIONAL PAINTS 1800-1960

1 AIA HSW Learning Unit

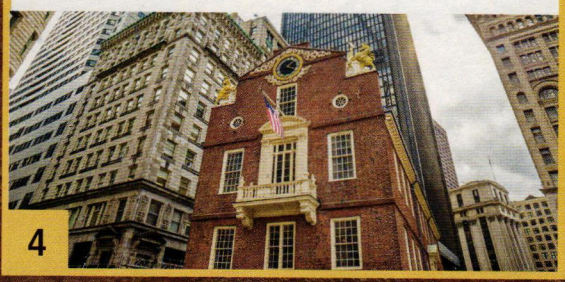
Speaker:
John Canning, John Canning Studios, Chester, CT


3

LOW IMPACT HVAC SOLUTIONS IN HISTORIC BUILDINGS

1 AIA HSW Learning Unit

Speakers:
Scott Intagliata and Peter Williams, Unico Systems, St. Louis, MO


4

HISTORIC WINDOWS: STANDARDS, TAX CREDITS, AND SOLUTIONS

1.5 AIA HSW Learning Unit

Speakers:
Robert Loversidge, FAIA, and president, Schooley Caldwell Associates and Chick McBrien, CSI/CDT, Senior Architectural Project Manager, Marvin Windows and Doors


5

PRODUCTS AND PRACTICE: PERIOD KITCHEN DESIGN APPROACHES

1.25 AIA HSW Learning Unit

Speakers:
Patricia Poore, Editor-in-Chief, Old-House Journal. Arts & Crafts Homes, Early Homes and and Brian Stowell, President, Crown Point Cabinetry


6

Coming in November and December 2016:
New Live Webinars- each takes place at 2 pm ET

November 3: Clay Tile with Tab Colbert, Ludowici

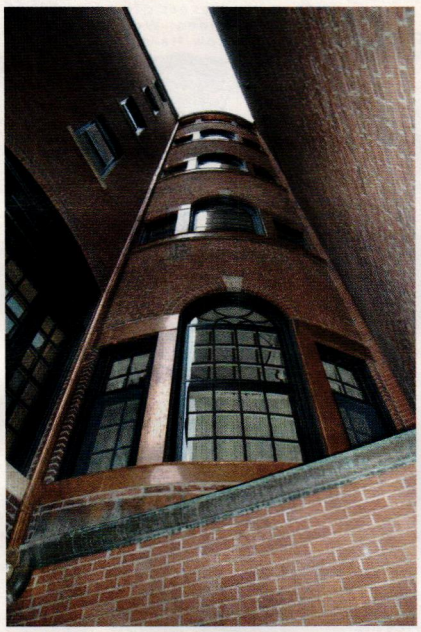
November 15: Properties and Performance of Vacuum Insulated Glazing with Kyle Sword, Pilkington North America

November 17: Bronze, Cast Iron, and Cast Aluminum: Properties, Preservation, and Performance with Robert Baird, Historical Arts and Casting

TRADITIONALBUILDINGSHOW.COM

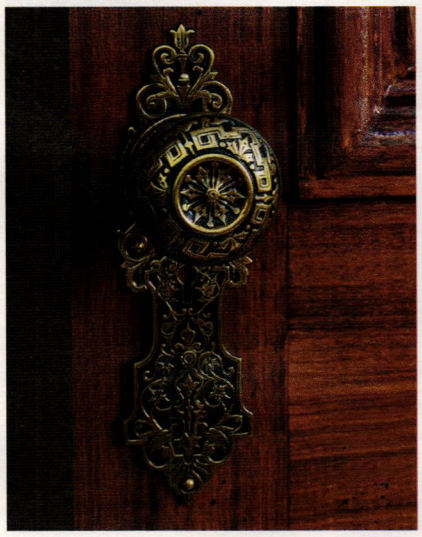
CONTINUING EDUCATION AIA

DOORS, WINDOWS, HARDWARE & SHUTTERS



Allied Window supplied the "invisible" storm windows this building in Boston, MA.

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on No. 690



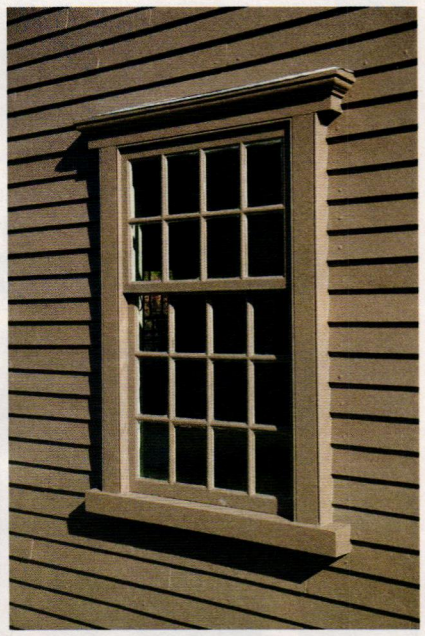
American Historic Hardware offers a wide selection of original hardware, all cleaned and restored, such as this door lock set.

American Historic Hardware
607-547-1900; Fax: No fax
www.ahhardware.com
Cooperstown, NY 13326
Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.
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Arch Angle provided the storm windows and doors for this residence.

Arch Angle Window & Door
330-723-2551; Fax: 330-722-4389
www.archangleohio.com
Medina, OH 44256
Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass.
Click on No. 52



Architectural Components restored the windows for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.
Call for more information

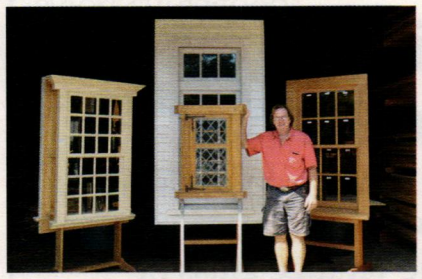
Artistic Doors & Windows
800-278-3667; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001
Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.

Brandywine Forge
610-948-5116; Fax: 610-948-9629
www.bvforge.com
Royersford, PA 19468
Restoration blacksmith: stock, custom & semi-custom hardware for interior & exterior applications; shutter hardware; wide range of regional & period variations available.



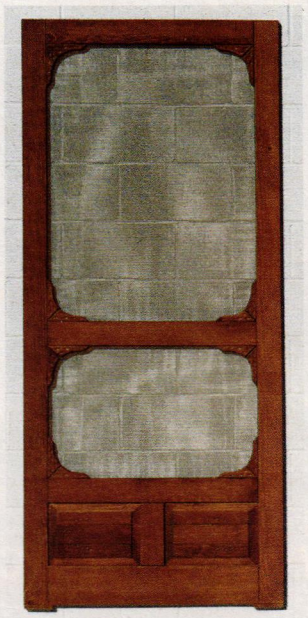
A combination of **Chadsworth's** Bahama and louvered shutters were used on this structure.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.
Click on No. 1580 for PolyStone; 180 for wood



Shown here are examples of the fine windows built by **Cooper Windows.**

Cooper Windows
860-599-2481; Fax: 860-599-1071
www.cooperwindows.com
Pawcatuck, CT 06379
Manufacturing mortise & tenon, true-divided windows with single-pane vintage glass or insulated vintage glass. Custom screens available. Featuring integrated roll-down, 200 mph hurricane/security shutter. Deploys remotely from smartphone or tablet, protecting home from hurricanes, burglary and vandalism.
Click on No. 1763



This screen door from **Coppa Woodworking** features Victorian detailing.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Click on No. 9600

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104
Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.

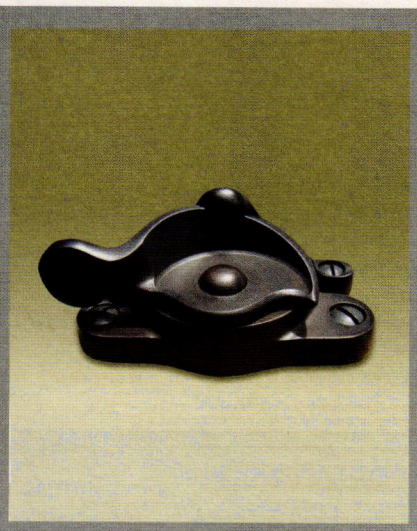
E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Click on No. 2260



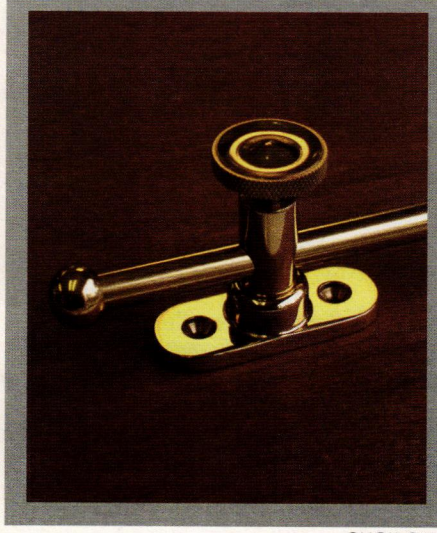
This decorative brass dragon door pull, model # 131, is one of many traditional styles available from **E.R. Butler.**

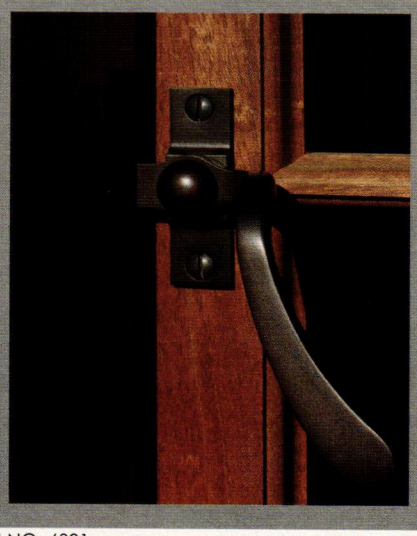
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www.phelpscompany.com





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Makers of Traditional Wooden Window Hardware

SOLID BRASS PULLEY



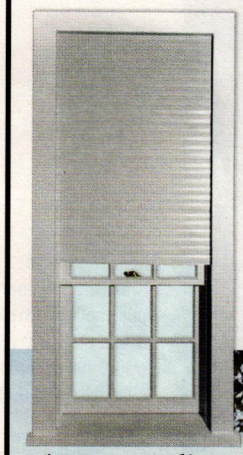
SRS Hardware's ball bearing pulleys are the finest available in appearance, function and durability. Featuring a carefully forged and machined one piece housing for strength and ease of installation, these pulleys will provide a lifetime of smooth and silent operation. Available in 2-1/4" and 2-1/2" sizes and five finishes.

Find these and our other restoration products at
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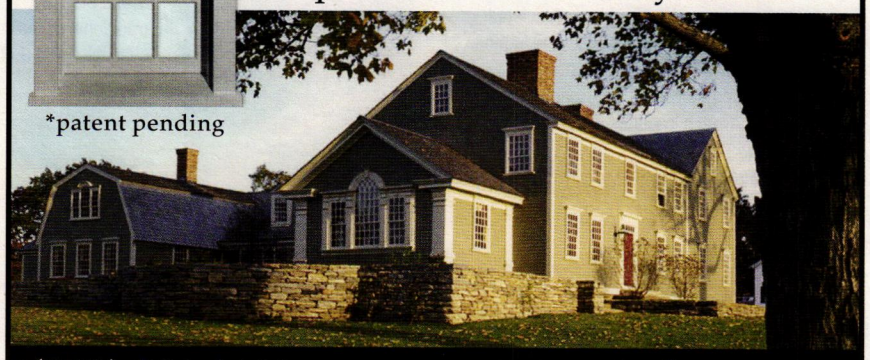
Check Out Our Historically Accurate, Energy Efficient Smart Windows.

COOPER WINDOWS



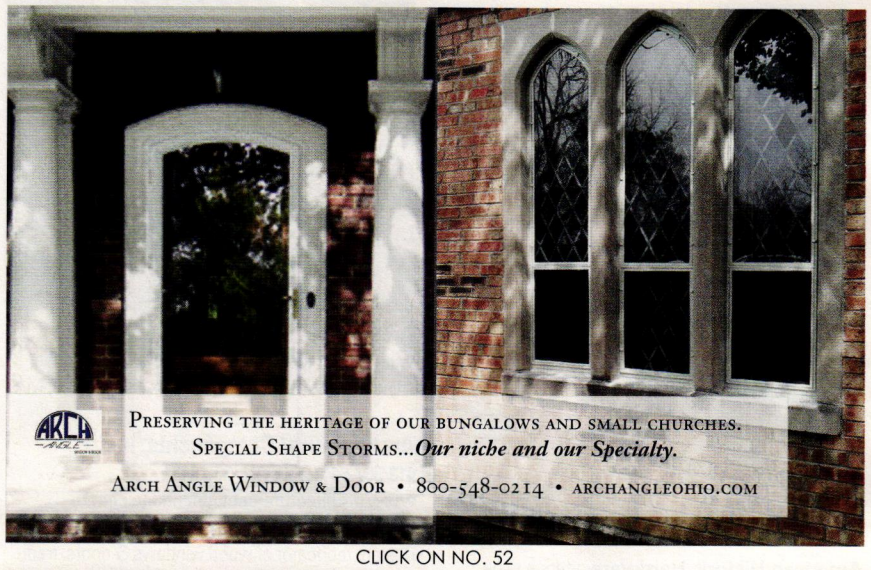
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- Single pane vintage glass or insulated vintage glass
- Standard or integrated roll-down screens
- **New!** Integrated roll-down 200 mph hurricane/security shutter*

*patent pending



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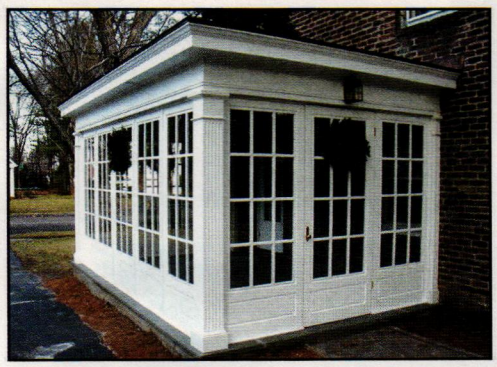
10 Minute Install / 10 Seconds In / 10 Seconds Out

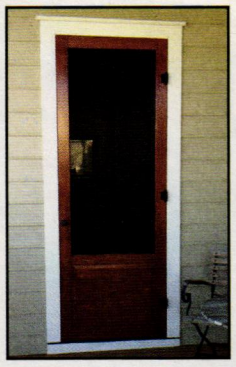
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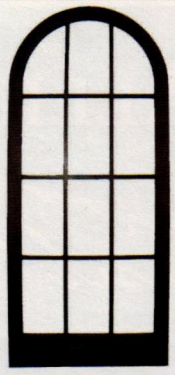
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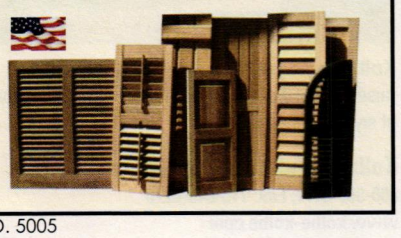
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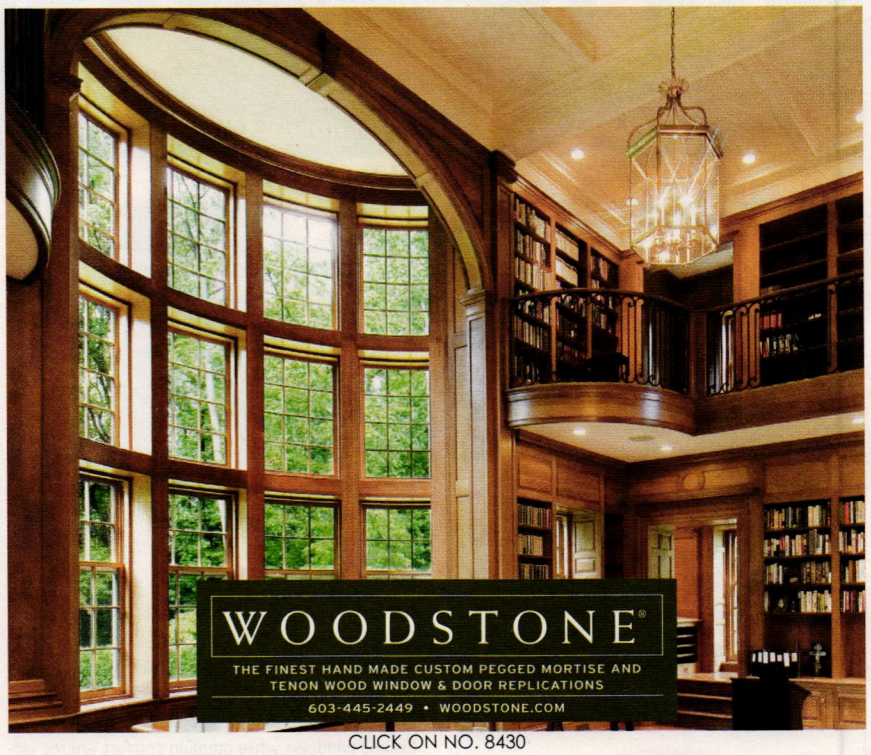


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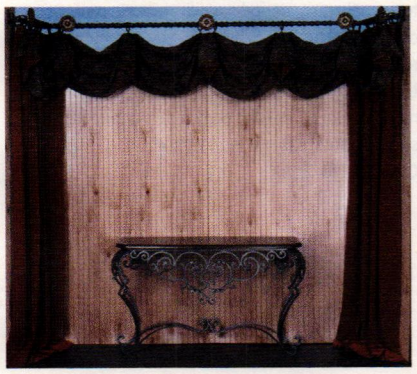


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Fabbri Creations
866-44-DECOR; Fax: 954-543-7363
www.fabbricreations.com
West Park, FL 33414
Manufacturer of custom & standard decorative hardware for doors & entryways, gates, garages: straps, hinges, pulls, handles; wine racks & cabinets.



Gaby's Shoppe fabricated this antique-bronzed finish double-rod drapery hardware, model #RDC100, for a bay window.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
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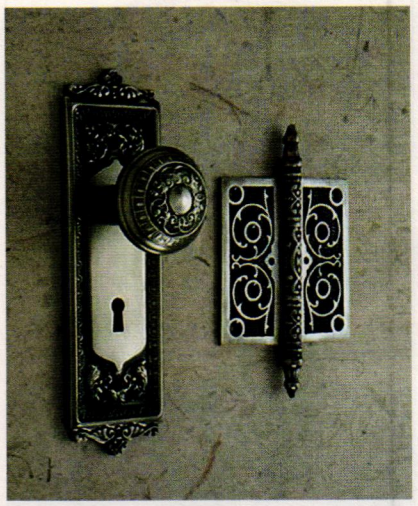
Gruppo Romi
866-777-8315; Fax: 866-375-4298
www.grupporomi.com
Parlin, NJ 08859
Manufacturer of artistic and hand carved period hardware. Designs includes a vast array of architectural and decorative products such as cabinet knobs, latch pulls, levers, finials and more in a variety finishes including verdi bronze, cobalt, oil-rubbed bronze, satin brass, satin nickel and many other options.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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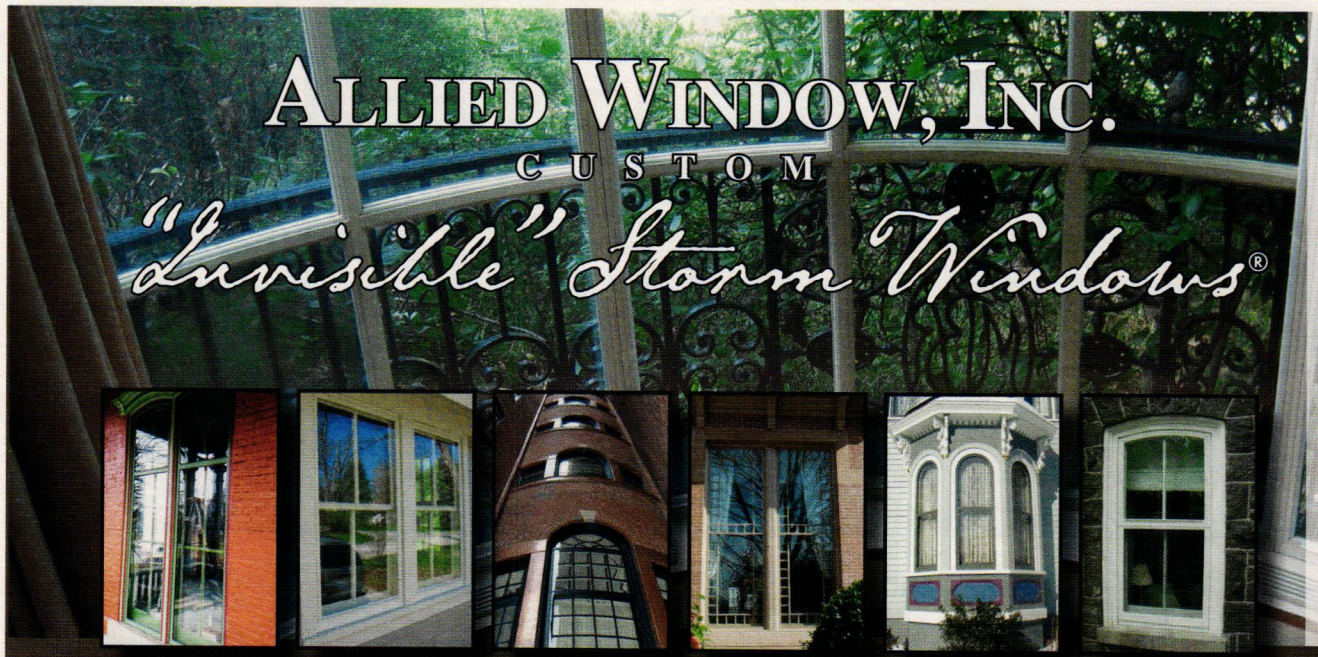
Haddonstone (USA) fabricated the architectural stonework of this entryway.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Click on No. 339



This traditional door set and steeple-tip door hinge are available from **House of Antique Hardware** in nine finishes.

idh by St. Simons
800-337-9398; Fax: 800-455-9948
www.idhbrass.com
Fullerton, CA 92831
Manufacturer of solid-brass architectural hardware & bath accessories: flush & surface bolts, door pulls, window & cabinet hardware, hinges, catches & latches & more.

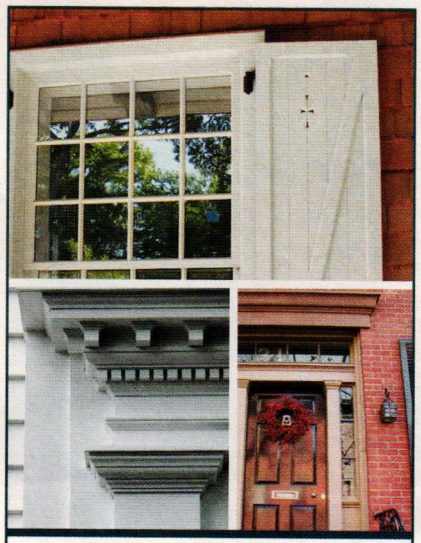


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www.indowwindows.com
Portland, OR 97227
Manufacturer of handcrafted acrylic interior storms: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.
Click on No. 1746



Innerglass Window Systems supplied the interior glass storm windows for this historic home.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.
Click on No. 909



Kolbe & Kolbe Millwork's aluminum-clad raised-panel wood doors are available in a variety of styles and sizes.

Kolbe Windows & Doors
800-955-8177; Fax: 715-845-8270
www.kolbe-kolbe.com
Wausau, WI 54401
Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
Click on No. 1608



These windows were custom fabricated by **Marvin Windows and Doors.**

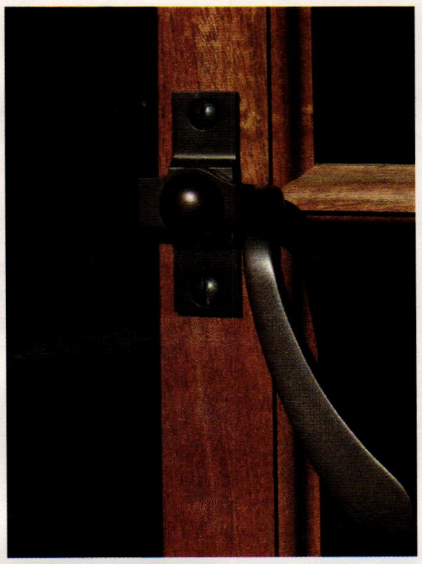
Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763
Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.
Click on No. 1611



Parrett Windows & Doors built this historically styled door for a residential project.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Nationwide manufacturer of custom wood & aluminum-clad windows & doors: durable products built to specification; period specific, historic replication or standard profiles & designs. any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.
Click on No. 3003

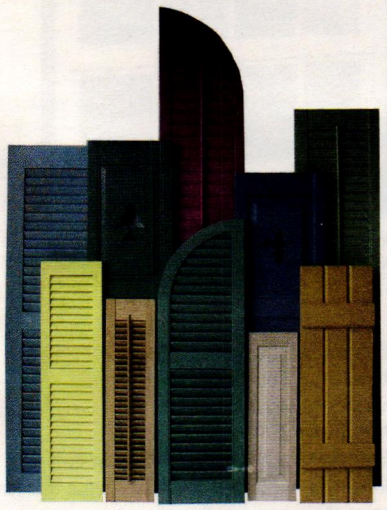
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This historically styled casement handle is one of many styles available from **Phelps Company.**

Phelps Company
603-336-6213; Fax: 603-336-6085
www.phelpscompany.com
Hinsdale, NH 03451
Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Click on No. 6001

Seekircher Steel Window Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566
Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.



Traditional wood shutters are available from **Shuttercraft** in many styles, shapes and colors.

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443
Manufacturer of mortise-&-tenon wood shutters: cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; authentic mounting hardware; interior louvers, Colonial panels & open frame; full painting services; shutters all made in the U.S.; family owned & operated; shipped nationwide since 1986.
Click on No. 5005



This 2-1/4" solid brass sash pulley is available in a variety of finishes from **SRS Hardware.**

SRS Hardware
401-954-9431; Fax: No fax
www.srshardware.com
Dallas, TX 75219
Manufacturer and distributor of traditional hardware for wooden windows. Full line from weights to pulleys, lifts and locks.
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215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936
Custom manufacturer of handcrafted custom exterior shutters: maintenance-free Endurian, Premium Wood, Advantage & Fundamentals lines; western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware; historically accurate standard designs.



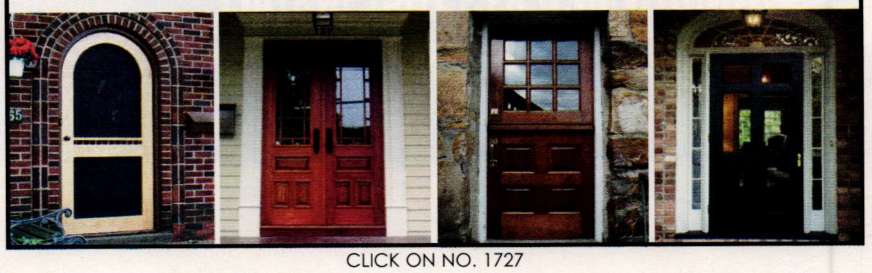
This historically styled wood door with sidelites was fabricated by **Vintage Doors.**

Vintage Doors
800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646
Custom manufacturer of authentic solid wood doors: handcrafted by expert craftsmen in any design, size & shape; entrance doors; interior doors; Dutch doors; screen & storm doors; three-season porch panels; pet doors & gates; garden gates & much more; proudly made in USA; nationwide delivery.
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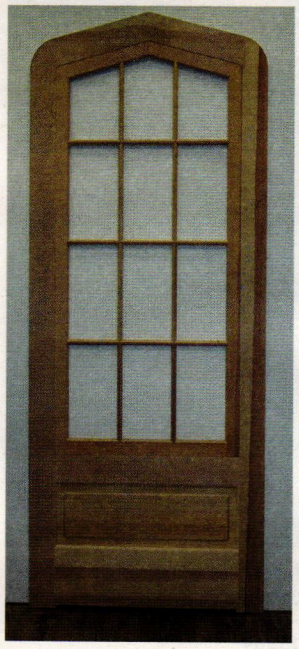
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Weston Millwork built this raised-panel, edge-grain sugar-pine door for an Irish pub.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098
Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.



Woodstone uses a century-old method of wood joinery to fashion its windows, available primed, painted or clear.

Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158
Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.
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Specializing In Original Stock Builders' Hardware Because: *Old Buildings Deserve Old Hardware*

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EXTERIOR ELEMENTS, ORNAMENT & FINISHES



Aeratis solid PVC tongue-and-groove porch flooring was chosen for this Charleston, South Carolina, plantation home due to its durability and ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application.

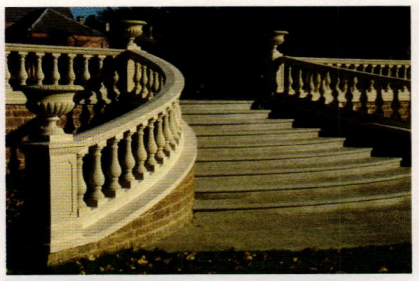
Aeratis Porch Products
888-676-2683; Fax: 480-907-1124
www.aeratis.com
Chandler, AZ 85248
Aeratis Traditions solid PVC tongue-and-groove porch flooring is a paint ready alternative to wood decking. The flooring is highly durable and has the ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application. Repainting cycles are typically every 7 to 10 years in high traffic areas. It is also warranted against expansion and contraction.
Click on No. 1764



Chadsworth Columns' polymer balustrades flatter the Classical look of stone.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.
Click on No. 1580 for PolyStone; 180 for wood

Decorators Supply Corp.
800-792-2093; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliqués for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.
Click on No. 210



Haddonstone's spiral balustrading with Clarence Urns enhances these steps in this garden landscape.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

The Wood Factory
936-825-7233; Fax: 936-825-1791
www.period-homes.com/brochure/woodfc.htm
Navasota, TX 77868
Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.

Victoriana East
856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109
Manufacturer & restorer of Victorian wood elements: brackets, corbels, lattice, porch parts, turnings, gable decorations & radius & flat moldings; shutters & shutter hardware; screen & storm doors & windows & combinations.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: serves a national market with stairs & railings, fencing, gates, lighting, grilles, entry doors, gazebos, balconies, site furnishings & more; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Worthington Millwork
800-872-1608; Fax: 850-640-0488
www.worthingtonmillwork.com
Panama City Beach, FL 32413
Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.
Click on No. 1516

FLOORING

Aeratis Porch Products
888-676-2683; Fax: 480-907-1124
www.aeratis.com
Chandler, AZ 85248
Aeratis Traditions solid PVC tongue-and-groove porch flooring is a paint ready alternative to wood decking. The flooring is highly durable and has the ability to hold paint colors as dark as black and still maintain its warranty—and it is the only product that maintains its warranty when installed in a waterproof application. Repainting cycles are typically every 7 to 10 years in high traffic areas. It is also warranted against expansion and contraction.
Click on No. 1764

America Italiana
408-452-9166; Fax: 408-452-9160
www.americaitaliana.com
San Jose, CA 95112
Importer & distributor of Italian-made doors, windows, hardware & more: wood, wood-clad, metal & vinyl windows; entry, interior, French, sliding & folding doors; door & window hardware; wood, vinyl & aluminum shutters; kitchen cabinets & kitchen & bathroom sinks; terra-cotta & wood flooring.



This residence features Fumed Antique Oak flooring set in a chevron pattern by **BABA Antique Wooden Flooring Company.**

BABA Antique Wooden Flooring Co.
800-542-4812; Fax: 919-545-9214
www.baba.com
Pittsboro, NC 27312 USA
The BABA Mill, located on a farm in Pittsboro, NC, provides quality antique wooden flooring. Best known for original surface Fumed Antique Oak, Fumed Antique Chestnut, and Wide Board Antique Heart Pine. They provide matching stair treads, risers, casework. Installation and/or on site finishing can be handled by them, or they will work closely with your team. Samples are available upon request.
Click on No. 1762

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, shutters, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Click on No. 3950



Resawn flooring from **Sylvan Brandt** is cut from old beams to match the grain and character of antique floors.

Conklin's Authentic Antique Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847
Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.



This antique river-recovered heart pine floor with a wild black cherry border and a medallion was re-created by **Goodwin Company** from an 1881 map of Florida's forests.

Goodwin Company
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667
Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.
Click on No. 1330

Heritage Tile
888-387-3280; Fax: No fax
www.heritagetile.com
Oak Park, IL 60301
Supplier of specialty tile: subway, craftsman, moderne styles & more; floor mosaics, decorative designs, accessories, trim, moldings in various patterns & color palettes.



CLICK ON NO. 1330



CLICK ON NO. 1600



CLICK ON NO. 1762



CLICK ON NO. 3950

Heritage Wide Plank Flooring
877-777-4200; Fax: (631) 727-4180
www.heritagewideplankflooring.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mantels; mills reclaimed lumber from old structures.



A Martha's Vineyard home purchased antique, wide-plank chestnut from **Housatonic Hardwoods** and installed it throughout their weekend home.

Housatonic Hardwoods, Inc.
800-924-5684; Fax: 860-927-3911
www.hhardwoods.com
Kent, CT 06757
Supplier of wide-plank flooring: oak, ash, cherry, maple, walnut, southern yellow pine & eastern white pine.
Click on No. 1600

Hull Forest Products
800-353-3331; 860-974-0127; Fax: 860-974-2963
www.hullforest.com
Pomfret Center, CT 06259
Harvester, manufacturer & distributor of wide plank flooring & paneling: from 3-20 in. wide; timber-frame stock; New England/Appalachian species kiln dried in three grades; custom-milled orders; short lead time; pricing online.

Norberry Tile
206-343-9916; Fax: 206-343-9917
www.norberrytile.com
Seattle, WA 98108
They provide a variety of services including contemporary artisan tile, recycled and green-built surfaces, Arts and Crafts-inspired period tile, hand painted and sculptural tile; custom work.

Versailles Inlays, Inc.
403-590-5521; Fax: Same as phone
www.versaillesinlays.com
Calgary, AB, Canada T1Y 1B3
Custom installer, manufacturer & refinisher of historical parquets & decorative wood floors: more than 200 lumber species.



INTERIOR ELEMENTS, ORNAMENT & FINISHES

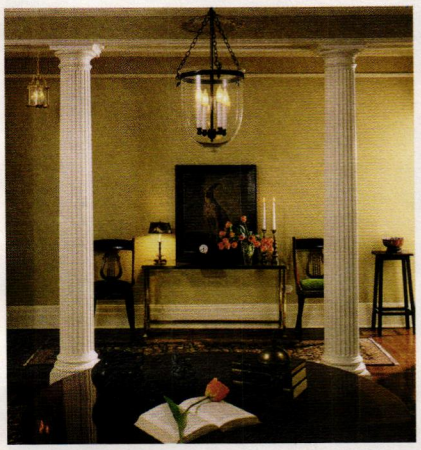


American Tin Ceilings provided the tin panels for this kitchen giving it a "wow" factor.

American Tin Ceiling Co.
888-231-7500; Fax: 941-359-8776
www.americantinceilings.com
Bradenton, FL 34203
Manufacturer of tin panels: for ceilings, backsplashes, wainscoting & walls; multiple installation methods for any ceiling substrate including SnapLock™ tiles that screw directly into drywall; 35+ patterns in 50+ colors.
Click on No. 1729

Belfry Historic Consultants
845-275-4235; Fax: No fax
www.belfryhistoric.com
Beacon, NY 12508
Purveyors of historically accurate textiles, horsehair fabric, trimmings, wallcoverings, and carpeting since 1986. Belfry Historic employs authentic period techniques to create reproductions in exacting detail. Document patterns are available ranging from the 17th to 20th centuries.

Buon Fresco
888-637-3726; Fax: No fax
www.bfresco.com
Alexandria, VA 22312
Creator of interior murals & decorative paintings: faux finishing, graining & marbleizing; Venetian plaster; gilding services.



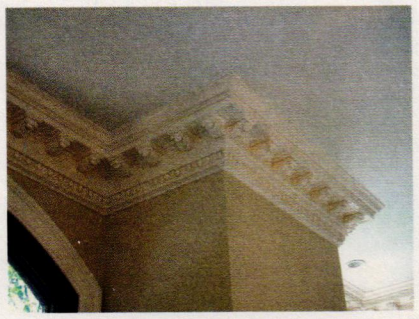
Chadsworth Columns' Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7 ft. 10 in. x 10 in., are made from finger-jointed wood.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.
Click on No. 1580 for PolyStone; 180 for wood



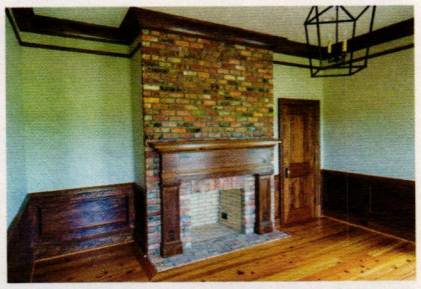
Classic Ceilings supplies tin ceilings from original molds that date back to 1896.

Classic Ceilings
800-992-8700; Fax: 714-870-5972
www.classicceilings.com
Fullerton, CA 92831
Supplier of decorative wall & ceiling architectural ornaments: pressed-metal wall & ceiling tile, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated-tin ceiling panels & tin ceiling imitations & more.
Click on No. 1320



Crown molding is available from **Decorators Supply** in many traditional styles.

Decorators Supply Corp.
800-792-2093; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliqués for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.
Click on No. 210



Driwood provided the interior trim and crown moulding in the library and through this South Carolina vernacular farmhouse outside of Darlington, SC.

Driwood Moulding Company
888-245-9663; Fax: 843-669-4874
www.driwood.com
Florence, SC 29503
Stock and custom room interiors for residential and commercial projects. Embossed moldings, raised-panel doors, mantels, bookcases, exterior and interior door surrounds, pre-fabricated raised-panel wall sections.
Click on No. 1756



This small pool surround with Regency Fountain from **Haddonstone** makes an ideal indoor centrepiece in a hotel or private residence.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

Felber Ornamental Plastering Corp.
800-392-6896; 610-275-4713; Fax: 610-275-6636
www.felber.net
Parkesburg, PA 19365
Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GFRC, signage, plaques, sculptors, model makers & casters on staff; stock & custom.

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222
Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial.

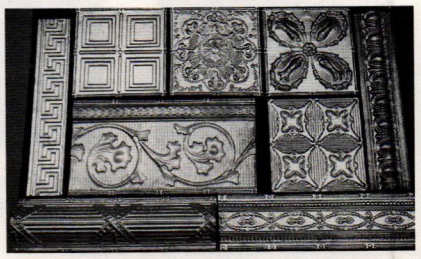


This is one of many handmade faux-finish tiles available from **Metal Ceilings Express.**

MetalCeilingExpress
941-723-2288; Fax: 941-729-1470
www.metalceilingexpress.com
Palmetto, FL 34221
Supplier of tin ceiling tiles: wide variety of patterns & colors; crown molding; sound dampener; installation guides.
Click on No. 1709

Pacific Register Company
805-487-7500; Fax: No fax
www.pacificregisterco.com
Oxnard, CA 93033
Manufacturer of registers: metal, wood & stone; many historic styles; accessories.
Click on No. 1743

Palladio Mouldings
888-668-5348; Fax: 905-305-0001
www.palladiomouldings.com
New York, NY 10174
Designer & manufacturer of a complete line of architectural plaster moldings: produced in-house by skilled craftsmen; engineers & fabricates custom interior architectural ornamentation working from any reference material.



W.F. Norman Corp.'s expansive stock of sheet-metal ornament includes pressed-tin ceiling and cornice panels.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520

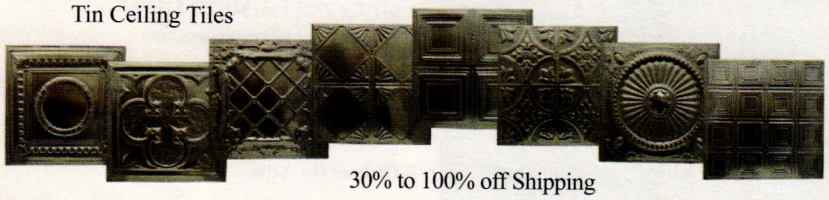
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MetalCeilingExpress
1650 12th St. East, Palmetto, FL 34221
www.MetalCeilingExpress.com

941-723-2288

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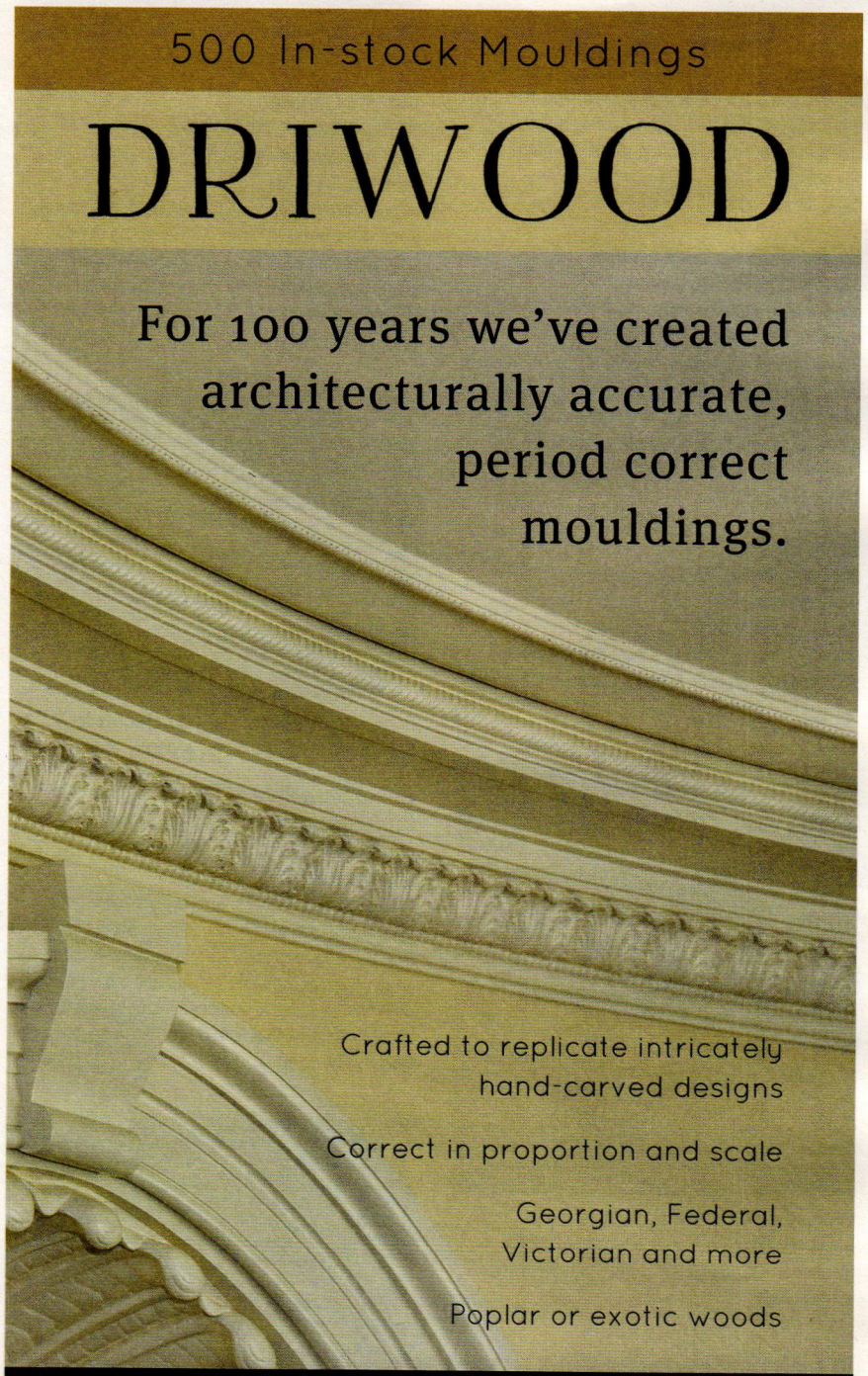
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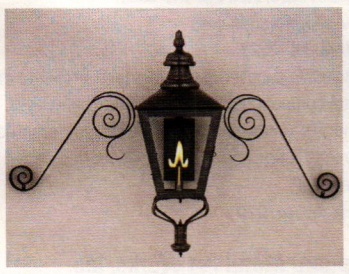
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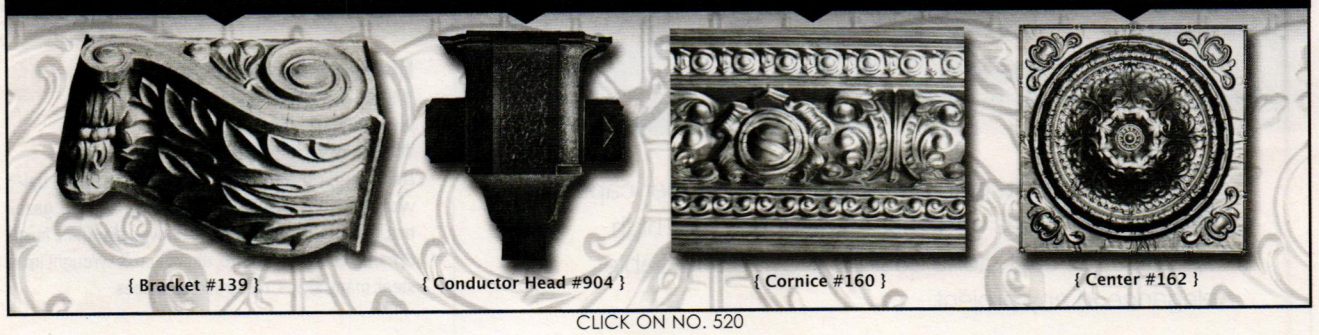
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*When contacting these companies, please mention that you saw them in **Period Homes** magazine.*



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Tempe, AZ 85281
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Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork; shutters.
Click on No. 1580 for PolyStone; 180 for wood



This pergola from **Chadsworth** was fabricated from cellular-PVC beams and rafters and PolyStone support columns. Click on no. 1580.

Compass Ironworks
717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527
Fabricator of wrought-iron metalwork: gates, fences, railings & décor; historical styles; recycled content.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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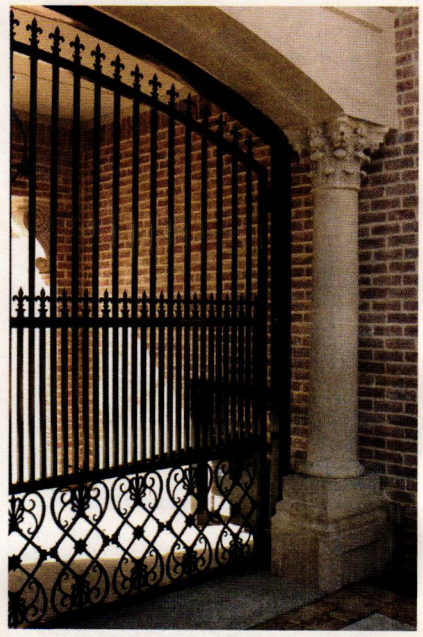


A **Haddonstone** balustrade topped with Trafalgar urns is a Classical way to divide landscape areas.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.



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King Architectural Metals
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www.kingmetals.com
Dallas, TX 75228
Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; finials; decorative elements.
Click on No. 270

Leonard Metal Art Works, Inc.
631-287-5535; Fax: 631-287-5548
www.lmaw.us
Southampton, NY 11969
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Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historic restoration.

Wayside Fence Co.
631-968-6828; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706
Manufacturer of PVC & cedar fencing, gates, railings, arbors, lattice, pergolas, posts, caps & finials: supplier of gate hardware & operators; solar PVC post-cap, aluminum ornamental estate fence & more.



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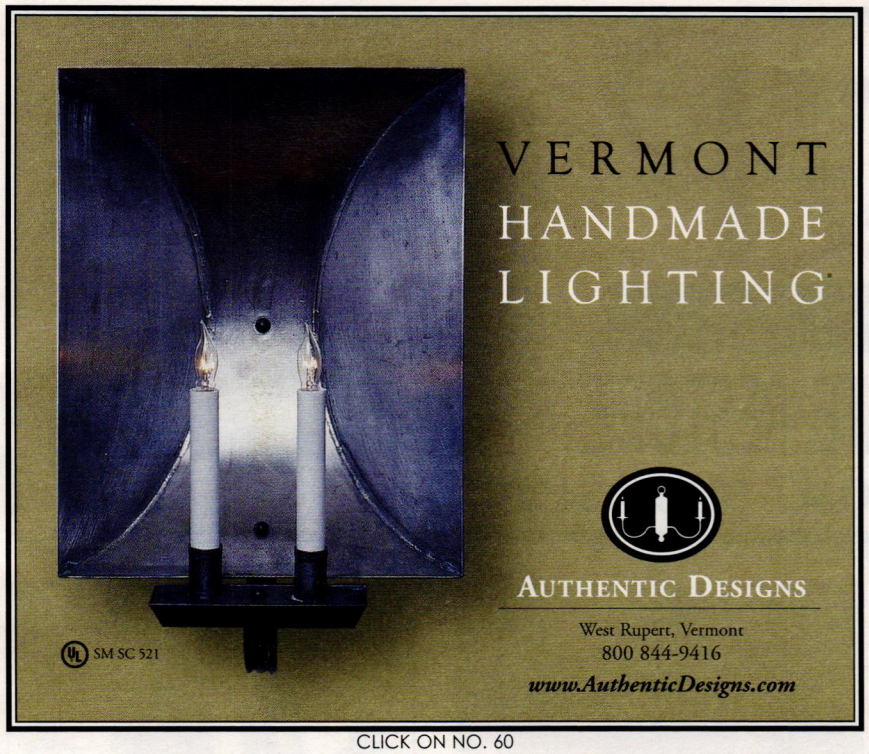
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LIGHTING & ELECTRICAL

Arroyo Craftsman
888-227-7696; Fax: 626-960-9521
www.arroyo-craftsman.com
Baldwin Park, CA 91706
Manufacturer of solid-brass post- & column-mount, wall-mount & hanging garden lights: brass chandeliers, sconces, table lamps & flush ceiling mounts; Arts & Crafts tradition; custom work; lanterns, pendants, chandeliers.

Authentic Designs offers handmade lighting fixtures in heavy-gauge brass, copper or terne in a wide range of finishes.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
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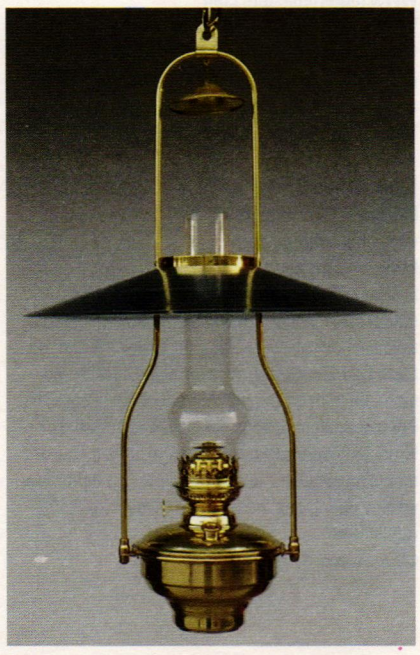
Available at **B&P Lamp Supply,** this student lamp shade is available in a variety of colors including green and ruby.

B & P Lamp Supply, Inc.
800-822-3450; Fax: 931-473-3014
www.bplampsupply.com
Mc Minnville, TN 37110
Serving the antique and lighting trades since 1952. Stock of over 7,500 parts ready to ship coast to coast. Wholesaler of traditional lighting parts for repair, restoration & fabrication of interior light fixtures; sells to consumer under Antique Lamp Supply brand.
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Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Manufacturer of historical lighting fixtures: lanterns, sconces, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.



This elaborate lighting fixture with a lion head detail was manufactured by **Ball & Ball Lighting.**



This electric hanging lamp, in polished brass and tin, is one of many available from **Big Rock Lanterns.**

Big Rock Lanterns
770-866-5857; Fax: No Fax
www.bigrocklanterns.com
Murphy, NC 28906
Supplier of "Vintage Style" oil and electric lanterns and lamps. Many options and colors available; conversion kits from oil/kerosene to electric; orders are custom made.
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The model #C-200 double-cone chandelier is available from **Deep Landing Workshop.**

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620
Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
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Forbes & Lomax LLC
212-486-9700; Fax: No fax
www.forbesandlomax.com
New York, NY 10022
Manufacturer, supplier & retailer of authentic period electrical accessories: switches, dimmers & outlets; nickel, antique bronze, stainless steel, unlacquered brass & "invisible;" historic reproductions.

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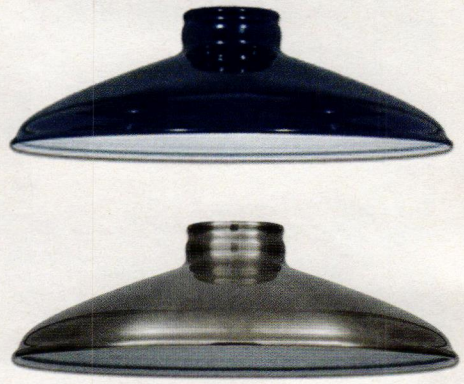


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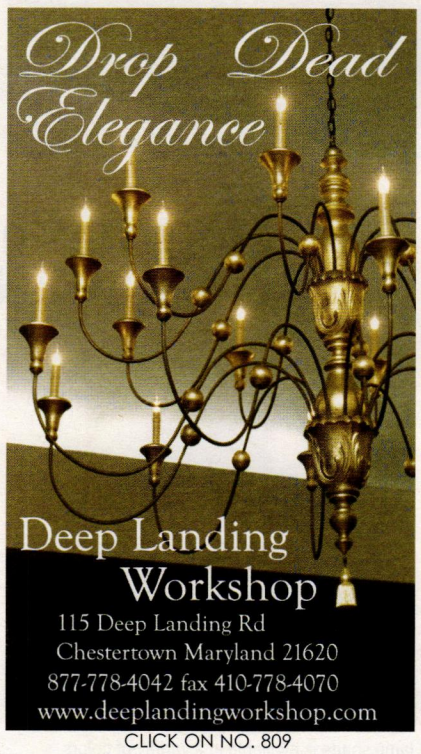
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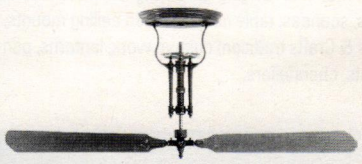
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Toll-Free US & Canada: 800-405-5190

www.BigRockLanterns.com

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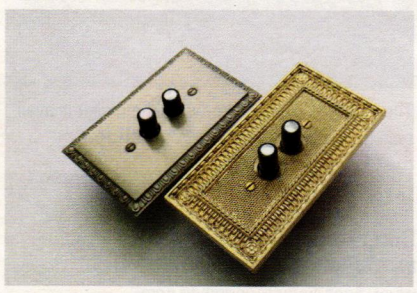
NEW PARK, PA 17352

PHONE:717-382-4754 FAX:717-382-4275

e-mail:woolenmill@earthlink.net

www.architecturalfans.com

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House of Antique Hardware manufactures a complete line of premium push button light switches and dimmers modeled on antique originals, with larger buttons and luminous mother-of-pearl inlay.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

www.hoah.us

Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

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Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

Custom designer & manufacturer of lighting: chandeliers, sconces, pendants & lanterns; both gas & electric available; French, Tuscan, Spanish Revival, Tudor, contemporary, antique reproduction & more.

Lanternland

855-454-5200; Fax: 480-962-1997

www.lanternland.com

Mesa, AZ 85210

Full line of rustic handmade copper and brass outdoor and indoor lighting. Styles include Colonial, Colonial Revival, New-Classical, Greek Revival, Cape Cod, Bungalow, Mission, Arts & Crafts and more. Custom orders and reproductions a specialty. Popular custom options custom sizes including large and oversize fixtures, custom back plates and mounting solutions, custom sockets, gas lights, low voltage wiring and modification to meet 'dark sky' regulations.

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The Annapolis Ceiling Light, #LL-630-CE from **Lanternland,** shown here in an Antique Brass finish with Clear Glass, is handcrafted in America from high quality copper or brass. Available in two standard sizes, seven all-natural hand applied finishes and four glass options, this classic colonial style works well in traditional, Colonial and Colonial Revival-style homes, lake homes and cabins.

Old California Lantern Co.

800-577-6679; 714-771-5223; Fax: 714-771-5714

www.oldcalifornia.com

Orange, CA 92867

Designer & manufacturer of interior & exterior lighting inspired by history & architecture: more than 875 exclusive Arts & Crafts, Cottage & Western-style designs.

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973-227-5280; Fax: 973-227-5360

www.oxshottcollection.com

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Lighting fixtures are carefully handcrafted using traditional techniques and materials; many designs for ceiling, wall and table; available in many finishes and options.

Period Lighting Fixtures, Inc.

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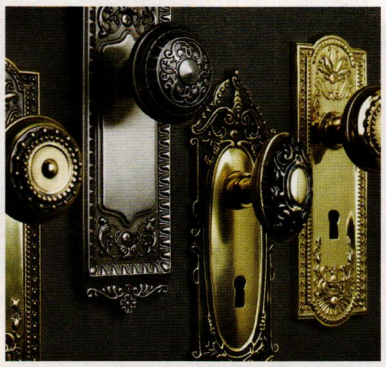
www.periodlighting.com

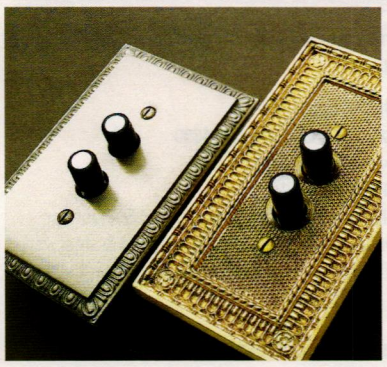
Clarksburg, MA 01247

Manufacturer & custom fabricator of handmade 18th- & early-19th-century lighting fixtures: original designs from museums such as Historic Deerfield, Old Sturbridge Village & Colonial Williamsburg.

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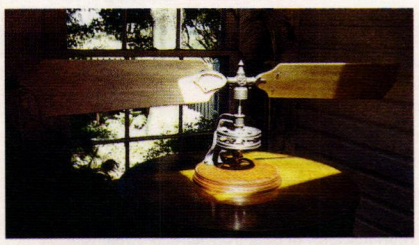
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orders@forshaws.com

READYBUILT

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This handmade reproduction light fixture from **Period Lighting Fixtures** was adapted from a Sturbridge Village design.



The Emu, a mahogany and metal fan from **Woolen Mill Fan Co.,** is 17-in. tall and has a blade diameter of 60- in.

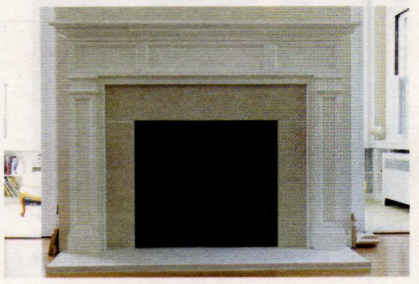
Woolen Mill Fan Co.
717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352
Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.
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Manufacturer of classic architectural elements: plaster crowns, ceiling medallions, ceilings, niches & swags; 13,000 appliqués for woodwork/furniture; 900 sizes of column capitals, pilaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883.
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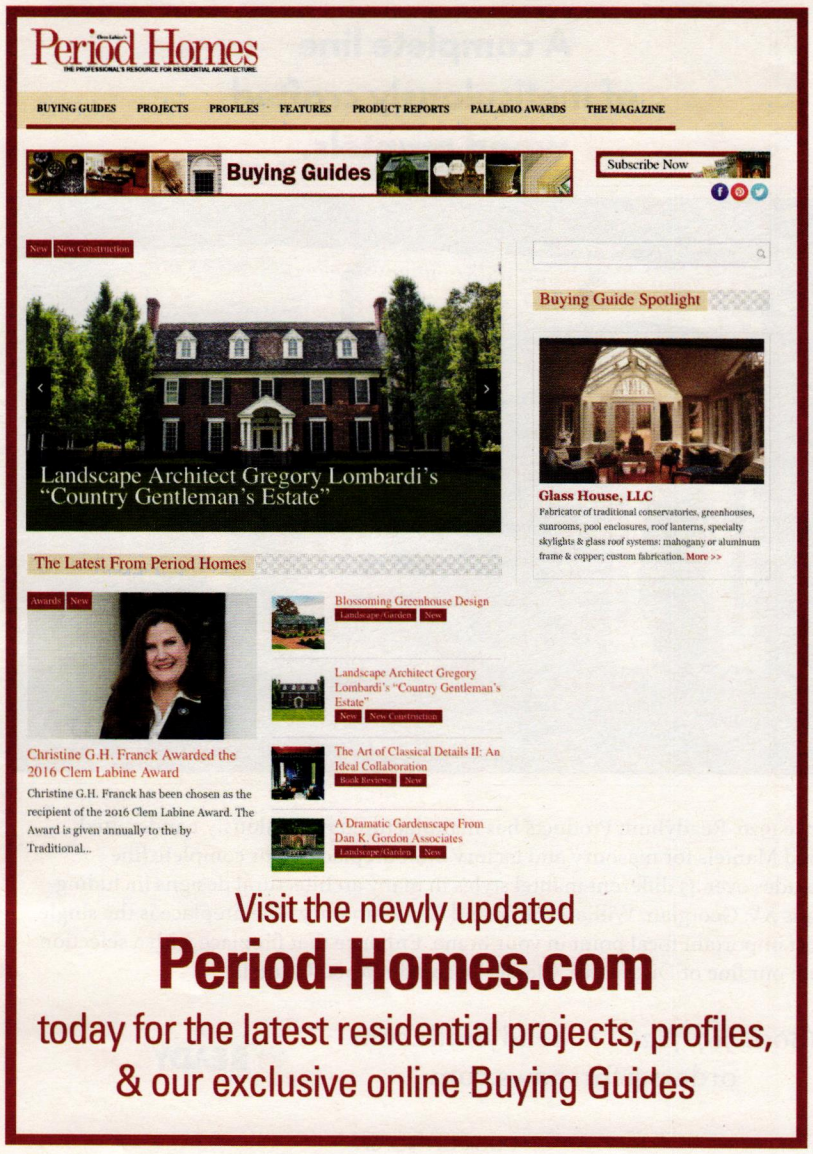
Fires of Tradition
519-770-0063; Fax: 519-770-1295
www.firesoftradition.com
Brantford, ON N3T 5L6 Canada
Supplier of English period-fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood; gas & electric applications; electric fireplaces.



This wood mantel created by **Forshaw** of St. Louis is the 'Biltmore' from the Estate Series.

Forshaw of St. Louis, Inc.
800-367-7429; 314-874-4316; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044
Custom fabricator of mantels: cast stone & plaster; pine, oak, poplar, cherry & other hardwoods; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels fit any size fireplace; stone mantels fit 36- to 42-in. fireplaces.
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Architectural Grille

800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215
Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
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Bill's Custom Metal Fabrications

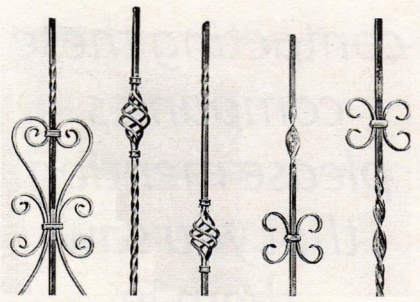
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590
Manufacturer of hand-forged ornamental ironwork: garden furniture, gazebos, gates, railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.

Frank Morrow Co.

800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905
Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.

Gaby's Shoppe

800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
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These decorative balusters were forged in steel by **King Architectural Metals.**

King Architectural Metals

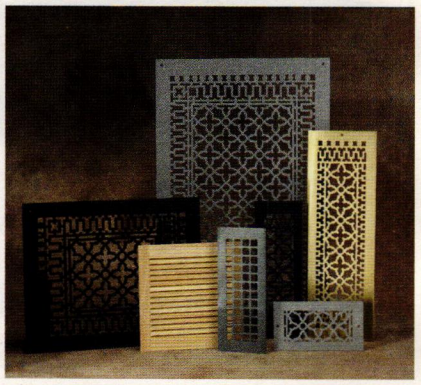
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228
Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; finials; decorative elements.
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Pacific Register offers a selection of historically styled laser-cut wood panels for ceilings and floors.

Pacific Register Company

805-487-7500; Fax: No fax
www.pacificregisterco.com
Oxnard, CA 93033
Manufacturer of registers: metal, wood & stone; many historic styles; accessories.
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Renovation Branks/Reggio Register Co. offers a selection of metal registers and grilles in various materials and sizes.

Reggio Register Co., Inc., The

800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453
Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.
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The Kensington staircase by **Steptoe & Wife** features 48-in. tread widths that can be increased or reduced to accommodate a variety of styles.

Steptoe & Wife Antiques, Ltd.

416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, ON M1S 3L2 Canada
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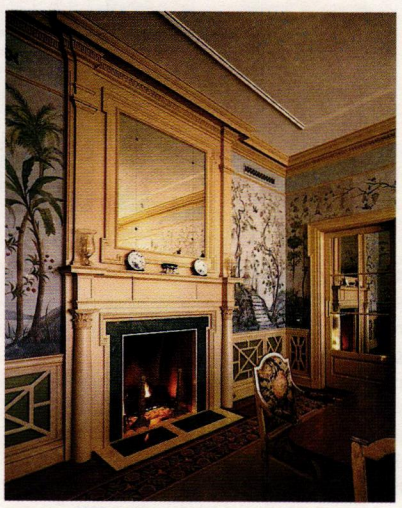
This Vanbrugh-inspired design is one of many cast-stone mantels offered by **Haddonstone.**

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
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Seven Pines Forge

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www.sevenpinesforge.com
Knox, PA 16232
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Zepsa Industries designed and built this mantel and overmantel.

Zepsa Industries, Inc.

704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273
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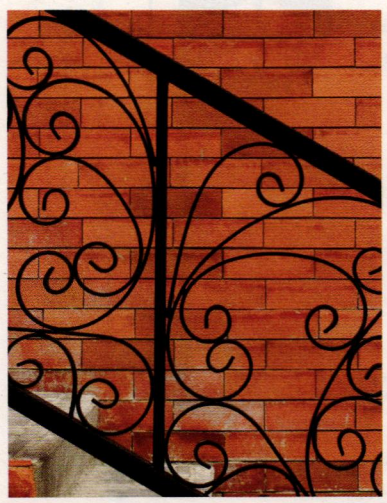
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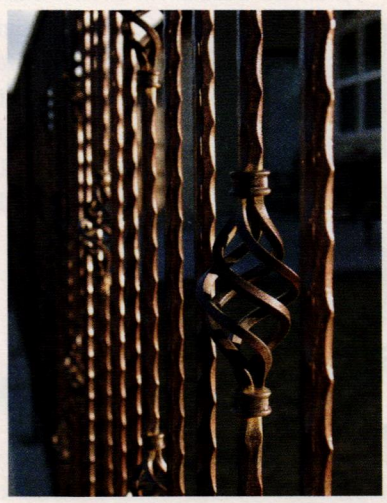




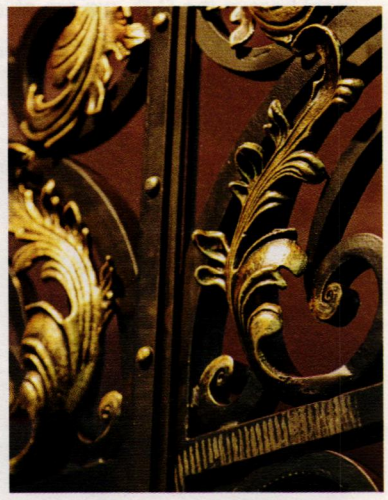


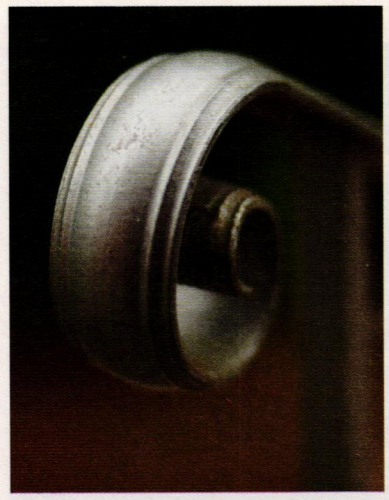














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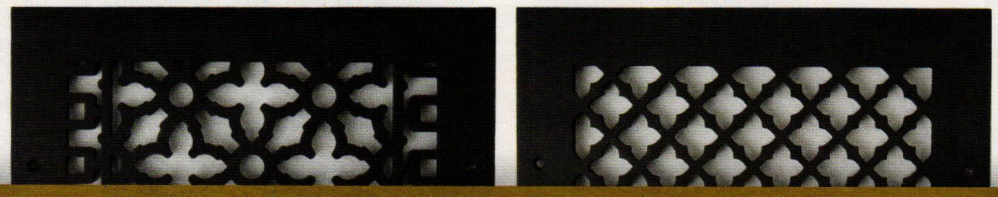
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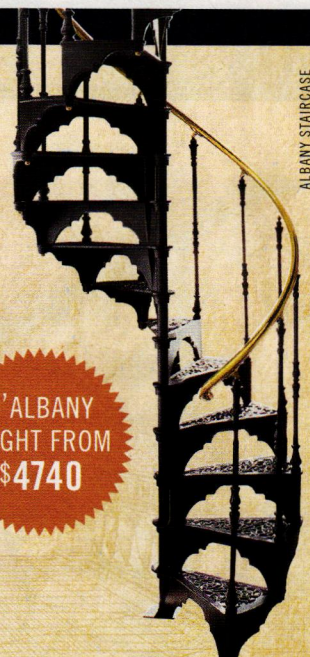
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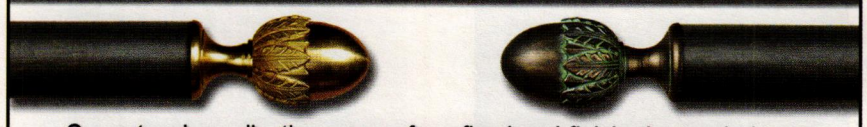
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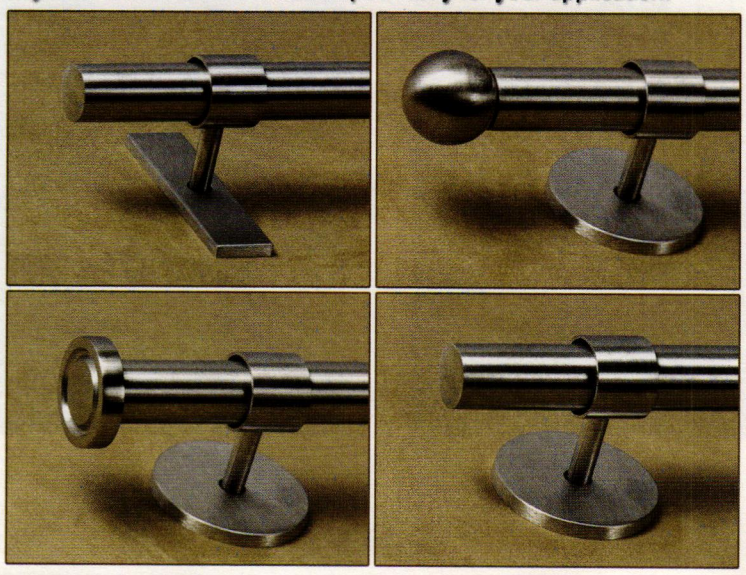
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PLUMBING, BATH & HEATING

Architectural Accents
404-266-8700; Fax: 404-266-0074
www.architecturalaccents.com
Atlanta, GA 30305
National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railings, gates, chandeliers, sconces & exterior lighting; antique heart pine flooring.

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207-326-4938; Fax: No fax
www.archantiquities.com
Harborside, ME 04642
Supplier of architectural antiques, primarily Victorian: mantels & fireplaces; plumbing, accessories, lighting, stained glass, slate sinks, beams, doors, windows, columns, capitals, brackets & more; all cleaned & refurbished.



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Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247
Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Call for more information

Christopher Peacock Cabinetry
888-889-8891; Fax: No fax
www.peacockcabinetry.com
Norwalk, CT 06851
Manufacturer, distributor, designer & restorer of handcrafted kitchen cabinetry: custom & standard designs available.

Crown Point Cabinetry
800-999-4994; Fax: 603-370-1218
www.crown-point.com
Claremont, NH 03743
Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.
Click on No. 477

Good Time Stove Co.
413-268-3677; Fax: No fax
www.goodtimestove.com
Goshen, MA 01032
Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014
Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $40.

House of Antique Hardware
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www.hoah.us
Portland, OR 97232
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866-395-8377; Fax: 800-211-6444
www.linkasink.com
Phoenix, AZ 85024
Manufacturer of kitchen, bar & bath sinks: hand-hammered copper, nickel, bronze & Cloisonne; mosaic sinks in Venetian glass or tumbled stone.

M. Teixeira Soapstone
877-478-8170; Fax: No fax
www.soapstones.com
Glen Rock, NJ 07452
Supplier of soapstone for kitchen countertops, fireplaces, bathrooms, tile flooring and more. Many applications; multiple warehouses and showrooms.



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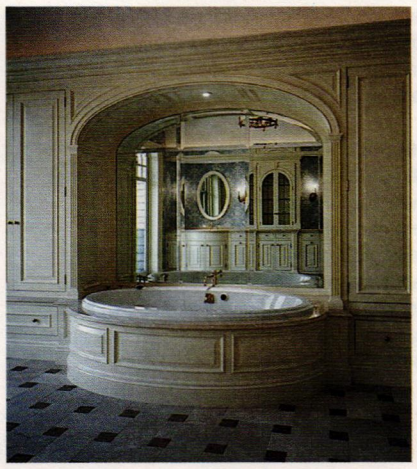
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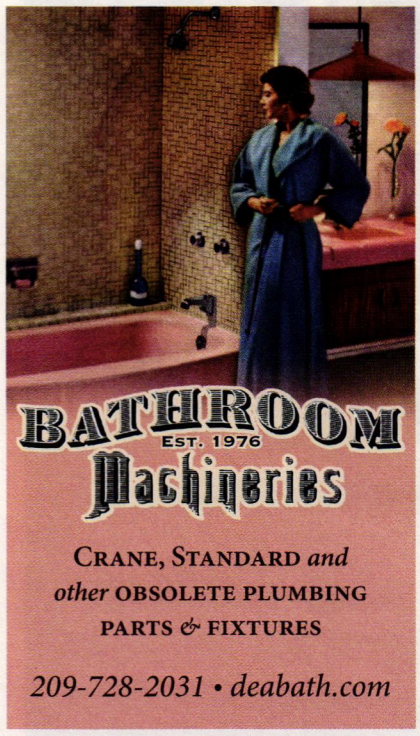
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Reggio Register Co., Inc., The
800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453
Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.
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Unico System, Inc.
800-527-0896; Fax: 314-457-9000
www.unicosystem.com
Saint Louis, MO 63111
Supplier of mini-duct system: has small flexible hoses for retrofitting HVAC systems into old buildings.



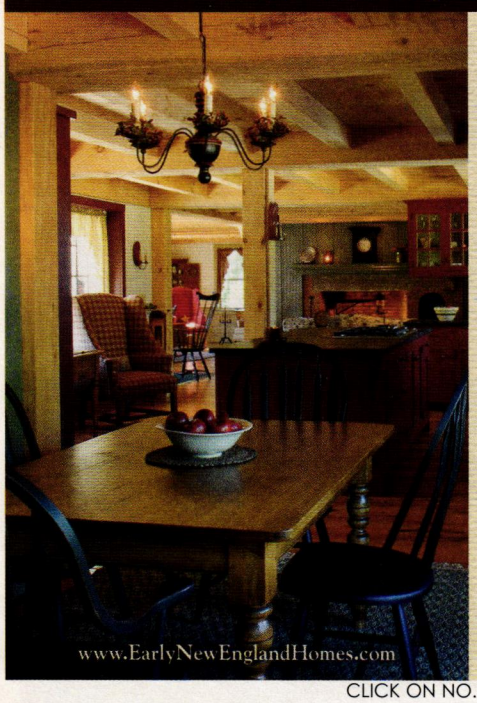
Zepsa did the custom woodwork for this residential estate, including the work in the master bath.



Zepsa Industries, Inc.
704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273
Engineer, custom manufacturer & installer of Classical & contemporary architectural woodwork: railings, stairs, wine cellars, mantels, paneling, furniture & more; for estate-level residences, yacht interiors & select commercial commissions.
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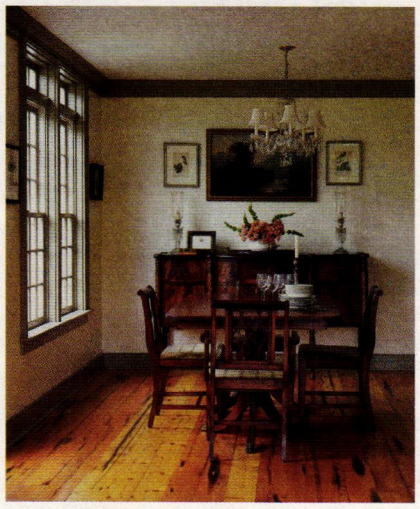


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Online data & links for hundreds of suppliers of products & services for restoration, renovation and historically inspired new construction for residential projects.

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PROFESSIONAL SERVICES & BUILDING KITS



Connor Homes provides many design options, such as this dining room.

Connor Homes
802-382-9082; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753
Designer & manufacturer of mill-built architecture for classic American homes: Colonial, Federal, Georgian, Greek Revival, Shingle, Bungalow & Colonial Revival styles; interiors included; barns & outbuildings; nationwide shipping.
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800-887-2833; 516-766-5585; Fax: Same as phone
www.abetterplan.com
Rockville Centre, NY 11571
Online guide for outbuildings: small barn plans, traditional wagon barn plans, shed building kits, greenhouses, garden structures, ornamental bridges, guest cottages, carriage house garages, horse barns, pergolas & gazebos.



This house was designed using a home building system by **Early New England Homes by Country Carpenters.**

Early New England Homes by Country Carpenters
860-643-1148; Fax: 860-643-1150
www.earlynewenglandhomes.com
Bolton, CT 06043
Designer of early New England Cape-style home-building system: engineered plans, detailed construction diagrams & framing package; unique timbered ceiling system.
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EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001
Decorative-arts studio, conservator & restorer: architectural ornament & color schemes; paint analysis & fine arts conservation; Studio E., Inc., hand-painted wallpaper.

Gardensheds
609-466-7224; Fax: 609-466-4983
www.gardensheds.com
Lambertville, NJ 08530
Manufacturer of storage buildings & potting sheds: handcrafted in fine woods; heavily constructed custom-built units shipped; kits & blueprints.

Northeastern Log Homes, Inc.
800-624-2797; 207-884-7000; Fax: 207-884-3000
P.O. Box 46, Ames Road
Kenduskeag, ME 04450
Designer-engineers work with architects and builders to create custom kits that wed classic style with quality components. Designs may be inspired by pre-1940s American farmhouses or turn-of-the-century mountain lodges.

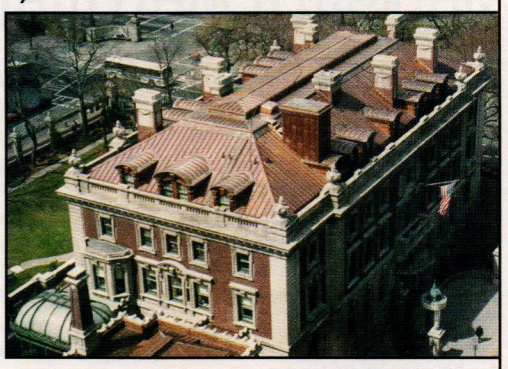
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800-486-2723; 817-490-9622; Fax: 817-490-9661
www.coppercraft.com
Grapevine, TX 76051
Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

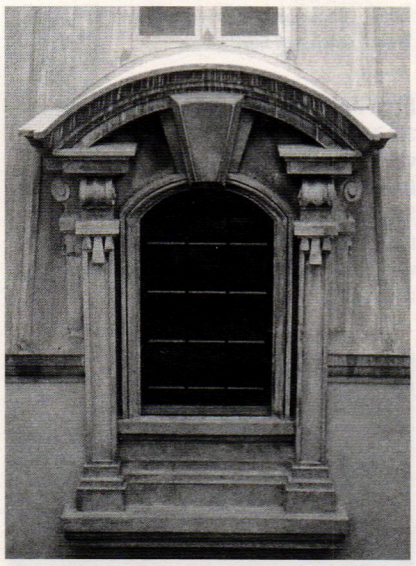
Joseph Jenkins Inc.
814-786-9085; Fax: 814-786-8209
www.slateroofwarehouse.com
Grover City, PA 16127
Publisher of The Slate Roof Bible, a repair & restoration manual: illustrated step-by-step roof installation, repair, flashing, chimney work, safety & slate-recycling instructions; slate roofing tools, supplies & accessories; snowguards, finials & more.



Craftspeople installed the **Ludowici** multi-hued red clay tile for this roof in Asheville, NC.

Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764
Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.

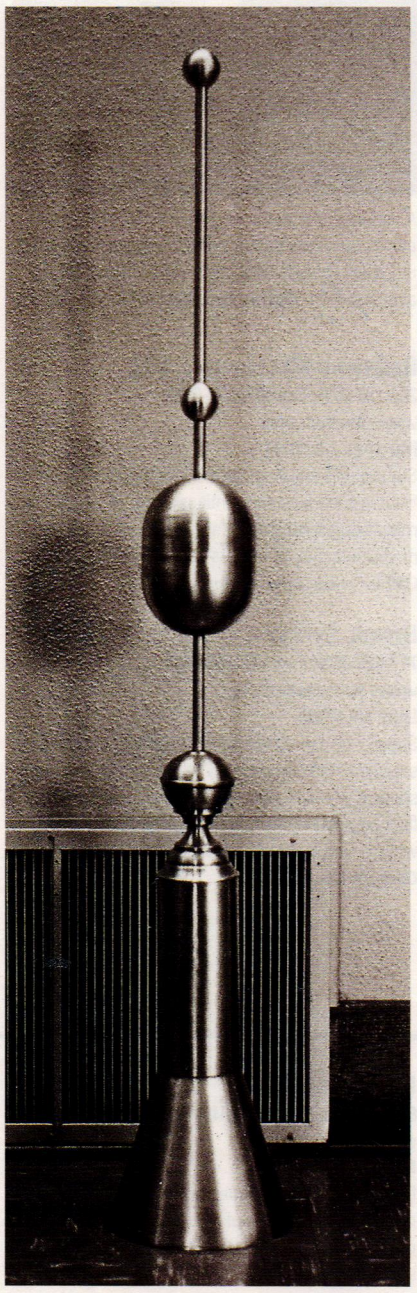
NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
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NIKO restored this copper dormer that was once in place at the Carnegie Mansion in New York City.

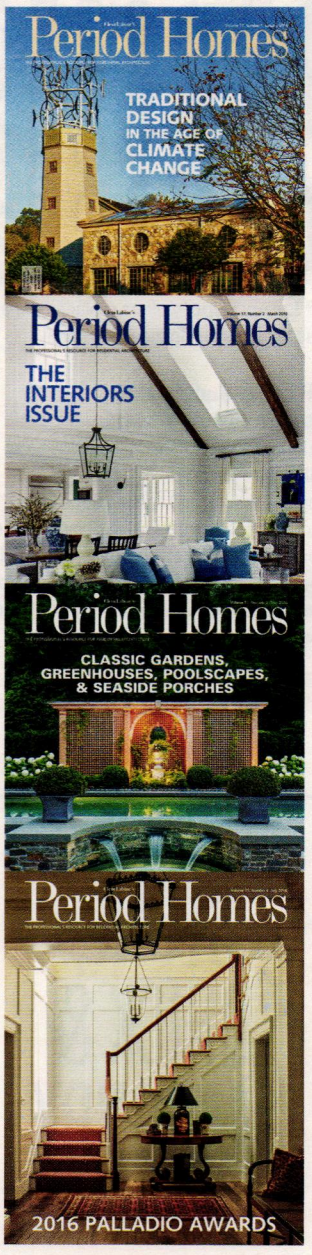
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888-582-7600; Fax: 518-584-9466
www.thecountrygentleman.com
Saratoga Springs, NY 12866
Cupolas, weathervanes and f inials; for home, barn, garage, shed or other structures. Cupolas are available in copper, solid PVC vinyl, Northern White Pine, Redwood and poplar wood. Weathervanes and Finials are available in copper.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
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W.F. Norman offers a variety of metal finials.

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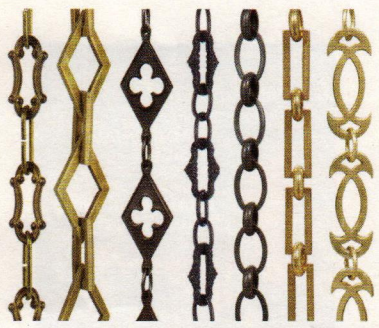


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American Historic Hardware
607-547-1900; Fax: No fax
www.ahhardware.com
Cooperstown, NY 13326
Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.
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Architectural Accents
404-266-8700; Fax: 404-266-0074
www.architecturalaccents.com
Atlanta, GA 30305
National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railings, gates, chandeliers, sconces & exterior lighting; antique heart pine flooring.

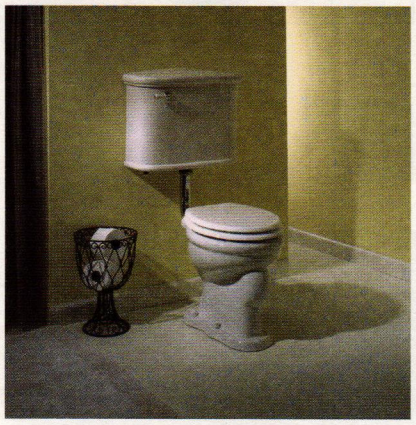
Architectural Antiques of Indianapolis
317-873-2727; Fax: 317-873-2156
www.antiquearchitectural.com
Indianapolis, IN 46268
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B & P Lamp Supply offers replacement parts such as these chains fo meet any need.

B & P Lamp Supply, Inc.
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www.baba.com
Pittsboro, NC 27312 USA
The BABA Mill, located on a farm in Pittsboro, NC, provides quality antique wooden flooring. Best known for original surface Fumed Antique Oak, Fumed Antique Chestnut, and Wide Board Antique Heart Pine. They provide matching stair treads, risers, casework. Installation and/or on site finishing can be handled by them, or they will work closely with your team. Samples are available upon request.
Click on No. 1762

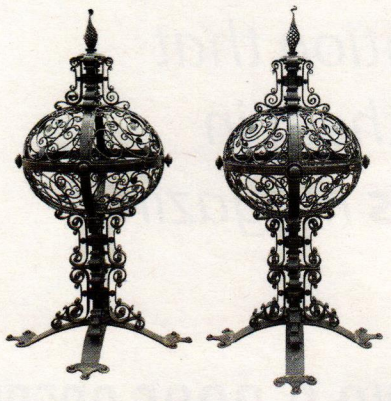


A reproduction of the original Pacific-style water closet, accurate in every detail, down to the rolled rim tank, keyhole base and Adam's Apple front is available from **Bathroom Machineries, DEA.**

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www.deabath.com
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Call for more information

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, shutters, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
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From a 19th century Denver area mansion, this pair of antique, finials originally flanked a grand staircase outdoors. Each features a spiral finial above a large, flattened ball of openwork C-scrolls and is supported on four legs; its available from **Eron Johnson Antiques.**

Eron Johnson Antiques
303-777-8700; Fax: 303-777-8787
www.eronjohnsonantiques.com
Denver, CO 80223
Supplier of antiques: more than 10,000 period architectural items; doors, stained glass, columns, hardware, furnishings, wood flooring, lighting & garden ornament.



Gavin Historical Bricks supplied the reclaimed Old English cobblestones with rounded tops for this walkway.

Gavin Historical Bricks, Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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This cypress ceiling was created using reclaimed timber from **Goodwin Company.**

Goodwin Company
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667
Manufacturer of antique river-recovered heart pine & heart cypress reclaimed from Southern rivers: for flooring, stair parts, furniture & moldings; building-reclaimed wood; custom orders; 15 grades.
Click on No. 1330

Old Wood Workshop, LLC
860-655-5259; Fax: No fax
www.oldwoodworkshop.com
Pomfret Center, CT 06259
Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.

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617-542-3033; Fax: 617-542-3034
www.restorationresources.com
Boston, MA 02118
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The Bath Works, Inc.
931-381-5711; Fax: 931-381-5712
www.thebathworks.com
Columbia, TN 38401
Since 1981, we have honored a tradition of beautiful craftsmanship, restoring vintage tubs to their former glory. Now also offering hand-made, hand-finished Vintage Modern replicas of circa 1880 bathtub designs.

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Bomanite Corp.
800-854-2094; 559-673-2411; Fax: 559-673-8246
www.bomanite.com
Madera, CA 93637
Designer of natural-stone, cast-in-place monolithic paving: offers the look of natural materials; 100 colored, imprinted & textured patterns; custom & 25 standard colors.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885
Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, paving, step slabs, fireplaces, fountains & more.

Endless Mountain Stone Co.
570-465-7200; Fax: 570-465-3524
www.endlessmountainstone.com
Susquehanna, PA 18847
Custom fabricator of natural bluestone elements: flagging, pavers, cobblestone, curbing, field & wall stone, waterfalls, benches, planters, medallions, gauged flagging, chimney caps, treads, sills, tile, veneer, signs & more.

European Stone Masonry
919-832-1880; Fax: No fax
www.europeanstonemasonry.com
Raleigh, NC 27604
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Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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Antique salt-and-pepper pavers from **Gavin Historical Bricks** were used to create this walkway.



Architectural components from **Haddonstone,** including window surrounds, quoins and cladding, were used on this façade.

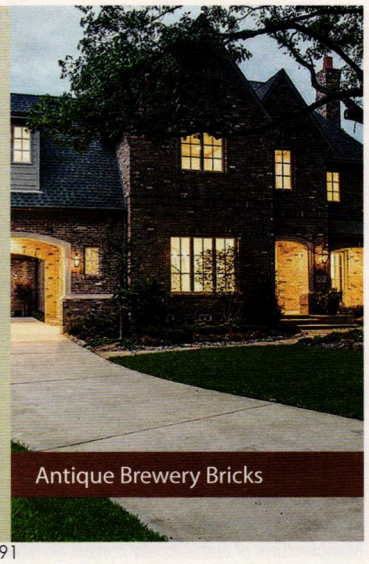
Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S. based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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Kopelov Cut Stone, Inc.
505-867-0270; Fax: 505-867-6787
www.kopelovcutstone.com
Bernalillo, NM 87004
Fabricator of stone architectural elements for historic restoration & historically inspired new construction: facades in domestic limestone, marble & sandstone; carved mantels & monuments; columns & capitals.

Krukowski Stone
715-693-6300; Fax: 715-693-7223
www.krukowskistone.com
Mosinee, WI 54455
Quarrier, manufacturer & supplier of natural retaining wall stone: Sandy Creek, Highland Brown & Chestnut; in 8 & 18 depths; many other products for the landscaping & architectural industry.

North American Stone Co.
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071
Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.

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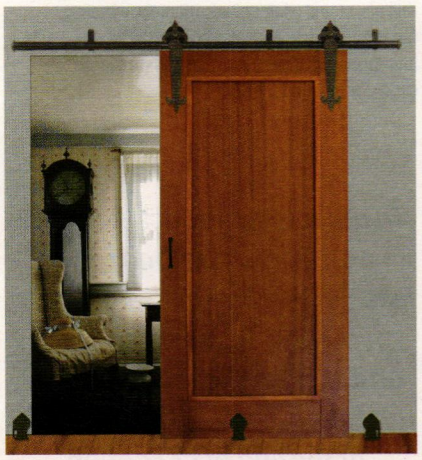
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This running-bond paving was created using hand-molded brick from **Old Carolina Brick.**

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147
Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

Pine Hall Brick Co.
800-334-8689; Fax: 336-721-7517
www.americaspremierpaver.com
Winston Salem, NC 27105
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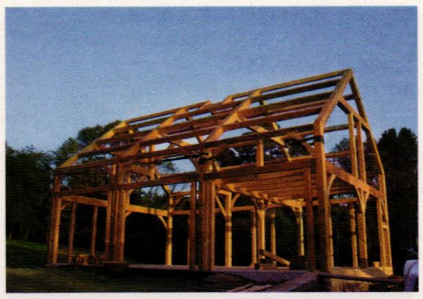


Outwater's Barn Door Hardware can support large doors weighing hundreds of pounds.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.diybarndoor.com
Bogota, NJ 07603
Outwater's Barn Door Hardware fuses superior construction with a refined aesthetic appeal that will elegantly blend into any setting. Comprising reinforced aluminum & steel components, Outwater's Barn Door Hardware can support large doors weighing hundreds of pounds.

Beaver Mountain Log Homes, Inc.
607-723-7441; Fax: 607-723-7623
www.beavermtn.com
Hancock, NY 13783
Produces precision pre-cut and numbered, custom designed log- & cedar-home building systems. These 'builder-friendly' kits provide high-quality, ready-to-assemble, pre-cut components.

TIMBER FRAMING & BARNS



Hugh Lofting Timber Framing built this three-bay carriage house.

Hugh Lofting Timber Framing, Inc.
610-444-5382; Fax: 610-444-2371
www.hughloftingtimberframe.com
West Grove, PA 19390
Designer & manufacturer of timber frames: private homes, additions, barns, studios, arbors & more; mortise-&-tenon joinery; many wood species.



Montana Log Homes provides an extensive array of building plans; this grand room is one of many options.

Montana Log Homes
406-752-2992; Fax: 406-257-7014
www.montanaloghomes.com
Kalispell, MT 59901
Custom fabricator of new log homes: in-house design & drafting service; delivery & reassembly; frame kits/packages.



This barn was built from a pre-engineered kit from **Sand Creek Post & Beam.**

Sand Creek Post & Beam
888-489-1680; Fax: 402-833-5602
www.sandcreekpostandbeam.com
Wayne, NE 68787
Manufacturer of post-&-beam barns & outbuildings: pre-engineered kits; customizable; Ponderosa & southern yellow pine; other woods upon request; new online barn store.

Trillium Dell Timberworks
309-289-7921; Fax: 309-289-6031
www.trilliumdell.com
Knoxville, IL 61448
Manufacturer of custom timber-frame structures: historic restoration of 19th-century barns & homes; many wood species & reclaimed lumber; consultation, design, fabrication & restoration services; window restoration.

Vermont Timber Frames, Inc.
518-677-8860; Fax: 518-677-3626
www.vtf.com
Cambridge, NY 12816
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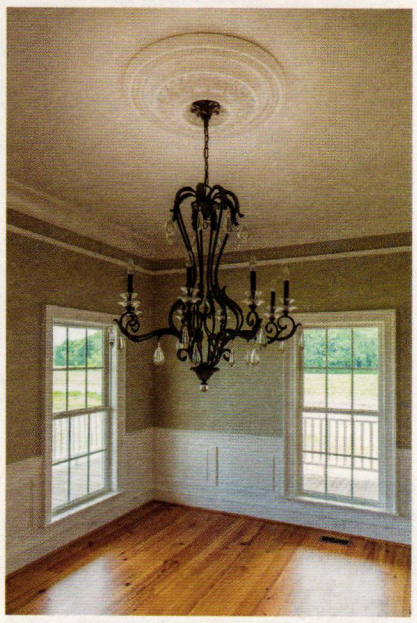
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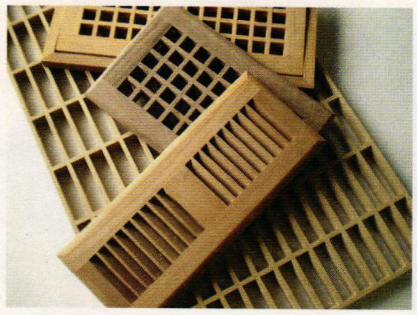


Driwood provided the interior trim and crown moulding in the library and through this South Carolina vernacular farmhouse outside of Darlington, SC.



River-recovered Pecky Heart Cypress from **Goodwin Company** creates a period-style ceiling.

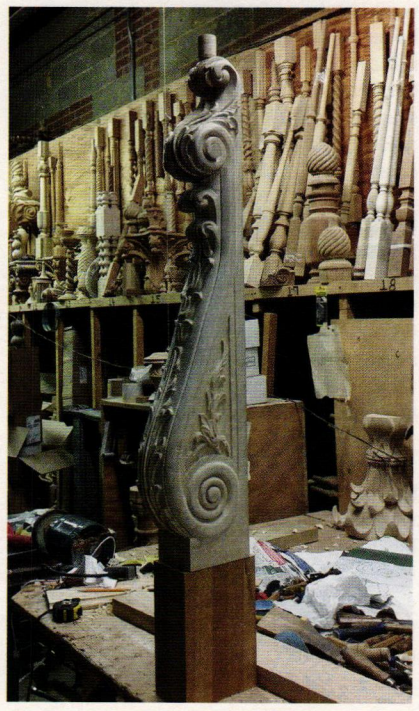
Goodwin Company
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667
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These assorted egg crate and louvered registers and grilles are available from **Grate Vents.**

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www.gratevents.com
Crystal Lake, IL 60014
Manufacturer & distributor of wood floor, wall & baseboard grates: from 2x10 in. to 20x32 in.; egg-crate & louvered designs; registers, grilles, baseboards & radiator covers; all wood species.

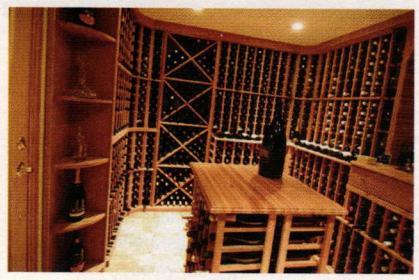
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Traditionally styled wood ornament is available from **MWT Custom Woodworking.**

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www.mwtwoodturning.com
Hickory, NC 28603
Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior.

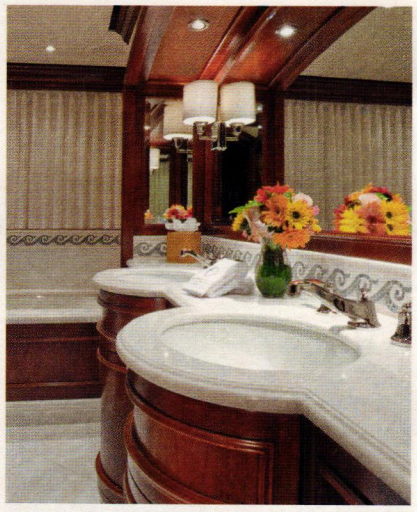
Saienni Stairs LLC
302-292-2699; Fax: No Fax
www.saiennistairs.net
Newark, DE 19713
Manufacturer of wood stairs, architectural millwork & wood turnings: circular & spiral stairs; custom rail parts; design.



This custom mahogany wine cellar was created with racking from **The Wine Rack Company.**

The Wine Rack Company
845-658-7181; Fax: 845-658-5309
www.thewinerackcompany.com
High Falls, NY 12440
Manufacturer & retailer of wine-storage products & wine-related accessories: designer & builder of custom wine cellars; residential racking systems made of non-aromatic cedar, pine, redwood, mahogany & oak.

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www.westonmillwork.com
Weston, MO 64098
Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.



Zepsa fabricated the custom interior woodwork for this bathroom.

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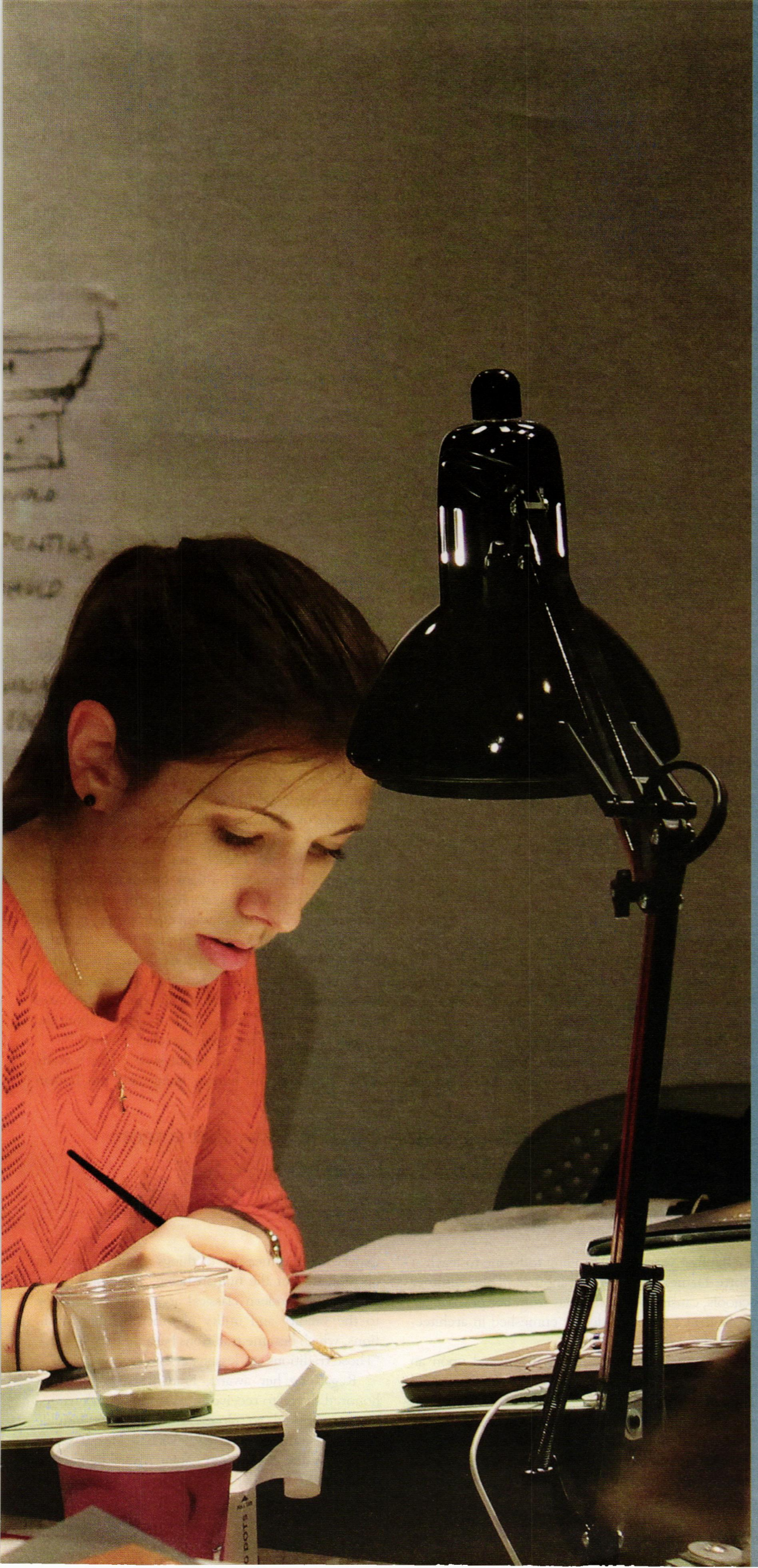


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Christine Franck with a student at Prince of Wales Summer Studio in New Orleans, 2013.

Equal Access

Christine G.H. Franck impresses upon students and colleagues the importance of building environments that enrich people's lives.

BY KILEY JACQUES

Christine G.H. Franck is a classically trained designer, yes, but it's the contributions she makes to society as an educator that really define her career. And it is her unflagging commitment to equitably built environments that has earned her the 2016 Clem Labine Award.

In recapping her professional trajectory, Franck begins with her hometown of Williamsburg, Virginia, which she feels is as an example of a place that enables people to live well, being both beautiful and highly functional. Conversely, a stint in suburbia, "a sea of beige houses," opened her eyes to the adverse effects of poor urban planning. While there, she learned that if a built environment—its architecture and transportation systems—is poorly designed, it can have a detrimental effect on the wellbeing of its inhabitants. "[Suburban living] had me feeling there was something very wrong with architecture and urban planning," says Franck.

This "epiphany" occurred while Franck was studying architecture as an undergraduate student at the University of Virginia. She realized others in the field shared her view, and she set a course to join their mission. "That feeling that something was wrong, and I wanted to do something about it, was really the spark that fueled the rest of my career."

Originally, Franck thought she would become an architect and develop a career around urban planning. Eventually she decided it was architectural education that really needed her attention.

It was while working with Allan Greenberg, "one of our great minds of architecture," that she was asked to oversee a new summer school that the Prince of Wales was establishing in the United States. The program stressed basic principles of ethical design to young students. Franck ran the school for the first year before heading to Rome to teach at Notre Dame. She then ran another of the summer schools, causing her to be away from her practice for more than a year and deeply enmeshed in architectural education.

It was at that time that she happened upon an article in *The New York Times* titled "The New Old Fogies." It was about "these young hip architects who were making classical architecture." Incensed that the article made the claim that they were mostly men, Franck wrote a letter to the editor to acknowledge the fact that women were part of the movement, too. The letter was published, and it serendipitously connected her to the budding Institute of Classical Architecture (ICA)—now the Institute of Classical Architecture and Art (ICAA).

Soon after, she was asked to serve as ICA's first executive director. While there, she learned "what is needed to teach young architects, planners, urban designers, landscape architects, craftsman, and artists to help us all make better work." Ultimately, she stepped back from the paid position and served the institute in a volunteer capacity, developing its academic, travel, summer, and continuing education programs. She was also tasked with establishing a membership base. "It was almost a full-time job." (A pro-bono full-time job.) "One of the things I feel very proud of having contributed to the institute is the fact that we have chapters now. The more we did, the more we had demand to do things outside of New York." So Franck took it upon herself to chair a committee to study chapter formation. "That was the juggernaut that moved the ICA and the whole classical movement into overdrive."

In time, she was invited to the University of Colorado Denver to establish a new research facility, the Center for Advanced Research in Traditional Architecture (CARTA). She notes it is the first time in nearly 60 years that a state-funded institution has, of its own accord, made traditional architecture a part of its offerings. The center serves as a kind of think tank embedded in the College of Architecture & Planning. They support students and faculty who want to learn and teach the material. Of her work there, Franck says: "I want to help things move along. I want to help things be better."

Toward that end, she thinks always in terms of the "humane built environment," which, for her, is about equitability. Her mission is to convey to industry professionals the need to build places that are accessible to people of all means—where they can "easily live, work, shop, and commute." As someone who regularly rides the bus, Franck sees many disadvantaged passengers. "Increasingly, I think one of the things we should be doing as architects, designers, and planners is striving to create the physical environment in a way that allows as many people as possible to live a life that is well-functioning . . ." Franck has learned from first-hand experience that if a physical environment isn't even walkable, one's quality of life immediately takes a downward turn. "We don't seem to think about the human impact of what we design often enough."

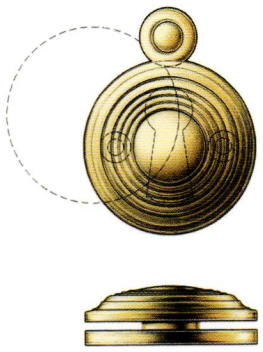
Franck's work is "not about style . . . it's really about [making] the human being and the human experience the measure of things—not the car, not tax dollars, but the human being." She hopes practitioners of modern classical architecture will look to the validity and utility of other building traditions, which became traditions because they worked. "Those traditions are lessons in how to build well."

Regarding her award, Franck shares just how honored she is "to receive an award in Clem's name." Having worked so closely during ICA's humble beginnings, and to have made such strides, it seems fitting that the 2016 Clem Labine Award be granted from one to the other.

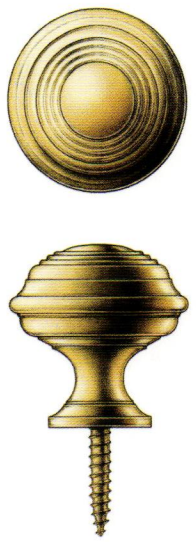
> "We need to be living on this Earth in a way that is more responsible to the Earth and to each other."
>
> —*Christine G.H. Franck*



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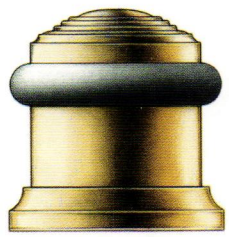






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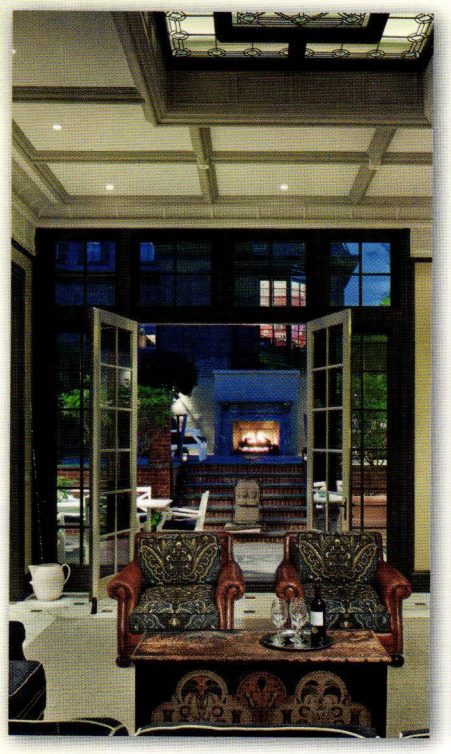
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